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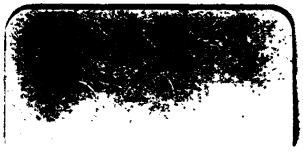

A COURSE

OF

COUNTERPOINT

AND

FUGUE,

BY

L. CHERUBINI,

MEMBER OF THE FRENCH INSTITUTE,
DIRECTOR OF THE CONSERVATORIO OF MUSIC IN PARIS,
OFFICER OF THE LEGION OF HONOUR, ETC.

TRANSLATED BY

J. A. HAMILTON.

AUTHOR OF THE MUSICAL CATECHISMS, GRAMMAR, DICTIONARY, ETC. ETC.

SECOND EDITION.

This Work is adopted as the Code of Instruction in Composition for the Classes of the French Conservatory.

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STRICT FUGUE.

in TWO PARTS.

2918 Engraved by M. Trenklee.

Episode composed of fragments of the Subject.
Subject in the relative Minor mode.
Answer curtailed.
Episode.

Subject in the
Minor of the Supertonic & curtailed.
Episode.

Modulation to the Minor of the original Key.
Stretto.
Answer.
Subject.
Subject.
Answer.

Episode.
Dominant Pedal in
Subject.
the upper part.
Answer.
Dominant Pedal in the lower part.

TONAL FUGUE

in TWO PARTS.

Counter-subject.
Answer.
Subject.
Counter-subject.
Episode composed of a fragment of the Counter-subj.
Subject in the sub-dominant.
Answer.
Counter-subj.

Episode comp.d of a fragment of the Subj. in imitation.
Subject in the relative Minor.
Counter-subj.
Counter-subj.
Answer.
Codetta.
Counter-subj.
Subject.

Subject in the supertonic.
Fragment of the Subject in imitation.
Counter-subj.
Fragment of the Counter-subj. in imitation.
Another fragment of the Subj. imitated in the 2nd
Idem.
Fragment of the Counter subj. imitated in the 4th.

Episode comp.d of a fragment of the Subj. in imitation.
Subject in the relative Minor.
Counter-subj.
Counter-subj.
Answer.
Codetta.
Counter-subj.
Subject.

Subject in the supertonic.
Fragment of the Subject in imitation.
Counter-subj.
Fragment of the Counter-subj. in imitation.
Another fragment of the Subj. imitated in the 2nd
Idem.
Fragment of the Counter subj. imitated in the 4th.

Subject.
Stretto.
Answer closer to
the Subject.
Fragment of the Counter-subj. in
imitation.
Answer.
Subject.
Fragment of the Counter-subj. in imitatn
Episode.

Subject.
Episode.
Answer still closer.
Subject.
Episode.
Subject in answer to the subj.

Subject.
Episode.
Answer.
Subject inverted.
Close answer to the subj. inverted.

STRICT FUGUE in THREE PARTS.

This Fugue by the nature of its subject, requires a frequent use of the chromatic genus; and from its melodial figures and the multiplicity of notes, it possesses somewhat of an instrumental character.

Answer.
2d Counter-subject.
1st Counter subject.
Imitation.
Episode compd of a fragment
of the 1st Counter-subject.
Imitation.
2d Counter-subj.
Answer.
Codetta.

2d. Counter-subject.
Subject.
Episode composed of divers imitations of
1st. Counter-subject.
the subject & 1st. Counter-subject.

Subject inverted.
1st Counter-subject inverted.
Answer to inverted Subj.
1st Counter-subject inverted.
Counter-subj. inverted.
Subject inverted.

Answer.
Counter-subj. inverted.
Episode.
Counter-subject to the new subject.
New subject composed of the End of the Codetta to 1st subject.
Answer to the new subject.
Counter-subject.

New Subject.
New Counter-subject.
Counter-subj.
Episode.
Answer.

Stretto.
1st Subject.
1st Coun
Answer closer
ter-subject.
to subject.

Answer.
Counter-subject.
Subject.
Episode.
Answer.
Subject still nearer.

Subject.
Imitation.
Episode.

Answer.
Stretto on 8-Pedal.
Subj.
Pedal.
2d Counter-subj.
Imitation.
Episode.

Fragment of the Counter-subject to new subject in imitation.

TONAL FUGUE in THREE PARTS,

with ONE COUNTER SUBJECT.

Part ad libitum.
Subj.
Counter-subj.
Answer.
Codetta.
Counter-subj.
Part ad libitum.
Episode composed of a part of the Counter-subj. in imitation.

Modulation into the
sub-dominant.
The same to the relative Minor Key.
Imitation of
Return to the principal Key.
Counter-subj. curtailed with modulation.
Subject curtailed.
Imitation of the Counter-subj.
the subject in the 9th or 2d
Imitation in the 3rd
Episode.
Counter-subj. curtailed.

Subject in
the sub-dominant curtailed.
Counter-subject curtailed.

Counter-subject imitated.
Subject in the relative Minor curtailed in imitation of the subject in
Second imitation in the Minor mode of the mediant.
the sub-dominant.
Counter-subj.
Episode.

Stretto.
Subject.
Answer.
Subject.
Answer.
Answer.
Subject.

Episode.
Answer.
Subject.
Pedal.

Subject.
Answer.

TONAL FUGUE in FOUR PARTS,

with ONE COUNTER SUBJECT.

Codetta comp.d of a new melodial passage as a theme for the Episode.

Counter-subj.
added part.
Answer.
new melodial figure.
Episode.

Answer.
Counter-subject.
added part.
Counter-subj.
Subject.

Episode.

Subject in the relative Major.
Counter-subject.
Subject in the sub-dominant serving as an answer.
Counter-subject.

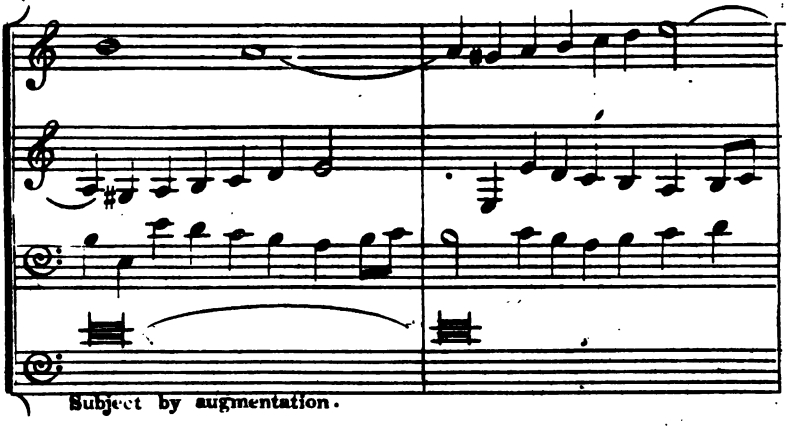
Episode.
Fragment of the subj. serving as a motive for this Episode.
Imitation.
Imitation.
Imitation.

New figure.
New figure.

Stretto.
Counter-subject.
Answer.
Subject.
Episode.
Counter-subject.

Subject.
Imitation.
Counter-subject.
Subj.
Answer.

Counter-subj.
Answer.
Counter-subj.


Subject by augmentation.

Answer by augment.n

Subject.
Answer.
Subject.
Pedal.
New melodial figure.
Answer.

TONAL FUGUE in FOUR PARTS,

and with TWO COUNTER SUBJECTS.

2d C.S.
1st C.S.
Subject.
added part.
1st C.S.
Answer.
2d C.S.

Episode.
Imitation.
Fragment of 2d C.S.
Fragment of 1st C.S.
Answer.
added part.
1st C.S.

2d C.S.
2d C.S.
added part.
1st C.S.
Subject.
1st C.S.
added part.
Answer.

2d C.S.
Subject.
2d C.S.
1st C.S.
Episode.
Imitation of a fragment
of the added part.

Fragment of
the 1st C.S.
Imitation.

2d C.S.
Fragment of the Subject.

1st C.S.
2d C.S.
Subject in the sub-dominant.
Answer to the Subject in
the sub-dominant.
1st C.S.
2d C.S.

added part.
Subject in the relative Minor.
2d C.S.
1st C.S.
1st C.S.
added part.
Answer.

2d C.S.

Episode.

Stretto.
Subject.
Answer.

Subject.
Answer.

Answer.
Subject.
Answer.
Subject.
Counter-subj. closer.

1st C.S.
Answer.
Pedal.
Answer.
Subject.
2d C.S.
1st C.S.
Subject.
Answer.
Subject.

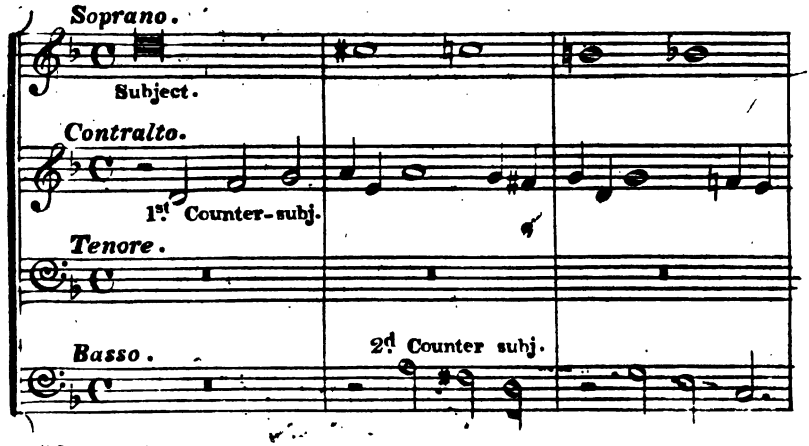
Chromatic Fugue in Four Parts With Three Counter Subjects.

The Subject of this Fugue belongs to a Tonal Fugue, since it at first decends from the Tonic to the Dominant; the Answer therefore ought to proceed from the Dominant to the Tonic.

Example of the Answer. according to the Rules of the Tonal-Fugue.

But this Answer would have rendered the treatment of the Counter Subjects very difficult, and would have required frequent alterations; we have therefore considered it better to treat it as a strict Fugue.

This Fugue from the manner in which it is conducted, and by the very nature of the Subject, may be regarded as a *Fugue of Intonation*.

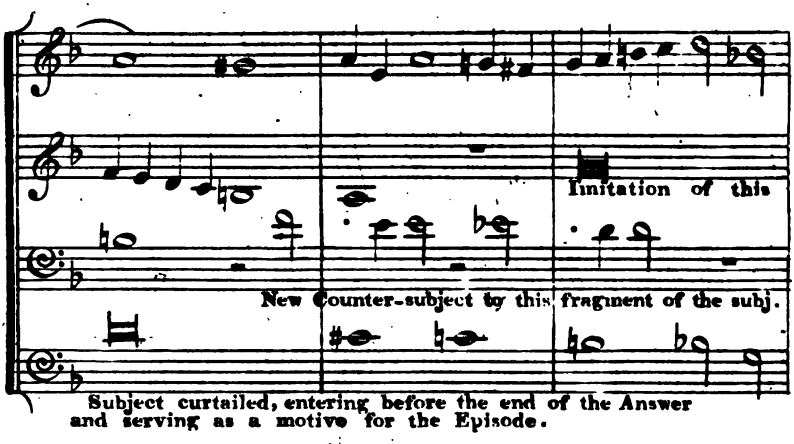


Codetta leading to
3d Counter subj.
the Answer.
Answer.
2d C.S.
1st Counter-subj.
3d C.S.

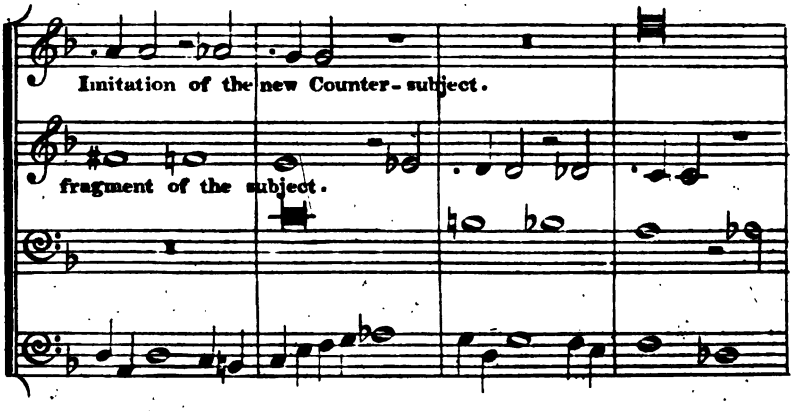
Codetta leading to the reply of the Subject.
added part or ad libitum
imitating the 2d Counter-subj.
2d C.S.
Subject.
1st C.S.
3rd C.S.
Codetta.

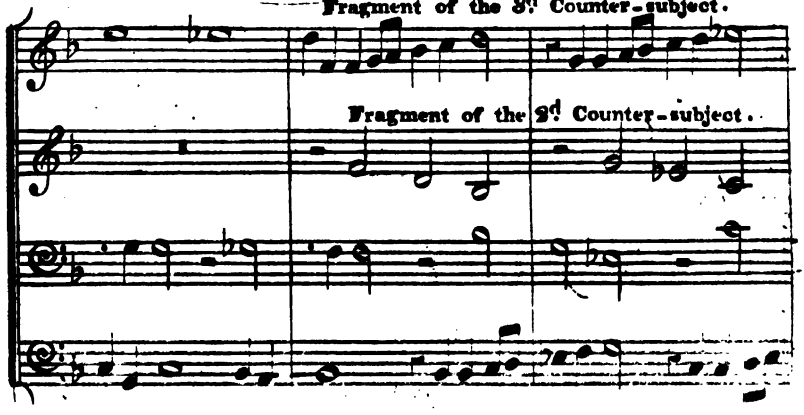
1st C.S.
added part.
2d C.S.
Answer.
3rd C.S.
Fragment of the subj.
by diminution.
Episode.

Fragment of the 3d C.S.
Answer.
1st C.S.
added part.
2d C.S.



Subject curtailed, entering before the end of the Answer and serving as a motive for the Episode.





Subject introduced in this Episode; but with only one of the old
Counter-subjects, and the new Counter-subject.
1st C.S.
New Counter-subj.
Part ad libitum.
3d Counter-subj.
Continuation of the Episode, formed by imitations of the 3rd Counter-subject and farther on, by a fragment of the 2d combined with the 3d C.S.

Fragment
Imitation.
Imitation.
of the subject by diminution.
Fragments by contrary movement.
Imitation of
Id.
Fragment of the 3d C.S.
Id.

this fragment.
Sub-
ject and the subject inverted, combined together.
Id

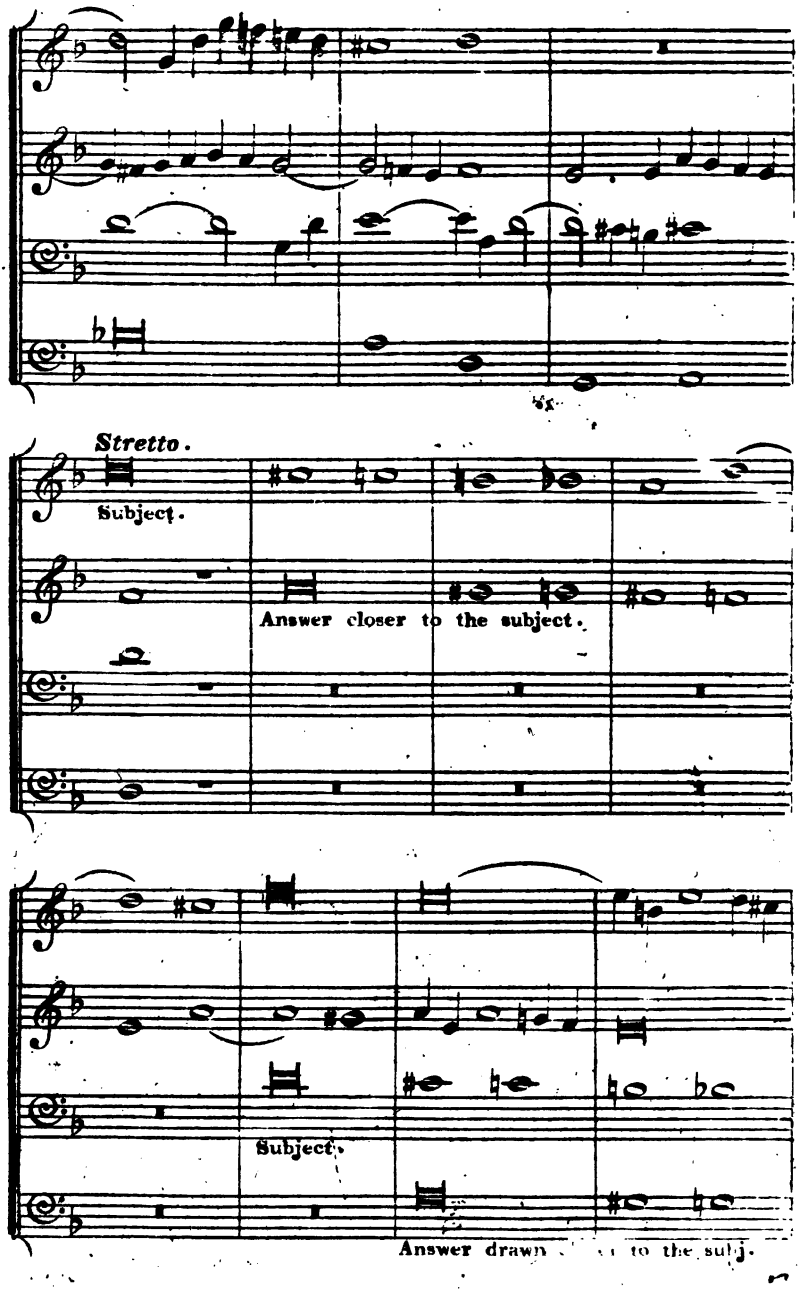
Counter-subject on the subj. inverted and diminished.
Fragment of the subject transposed into the relative Major but by contrary movement and by diminution.
Answer
Answer to
Reply to
to the Counter-subj.
the subject inverted and by diminution.

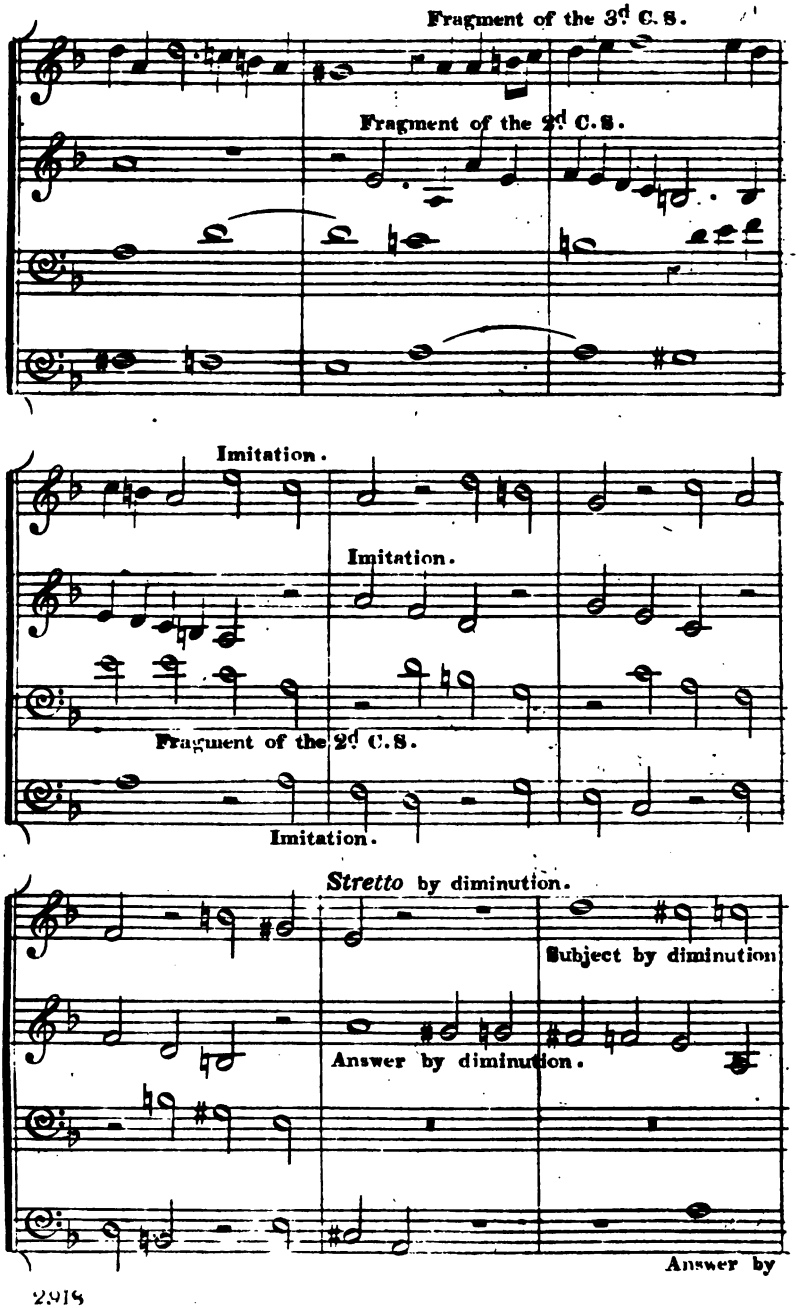
Counter-sub.
the subject diminished and inverted.
Reply of the Answer
Counter-subj.
Subject.
Episode compd of the 1st part of the subject inverted.

Fragment of the
Imitation
2d Counter-subject combined with a fragment of the 3d
Imitation.
Fragment of the 3d C.S.
of the fragment of the 2d Counter-subj.

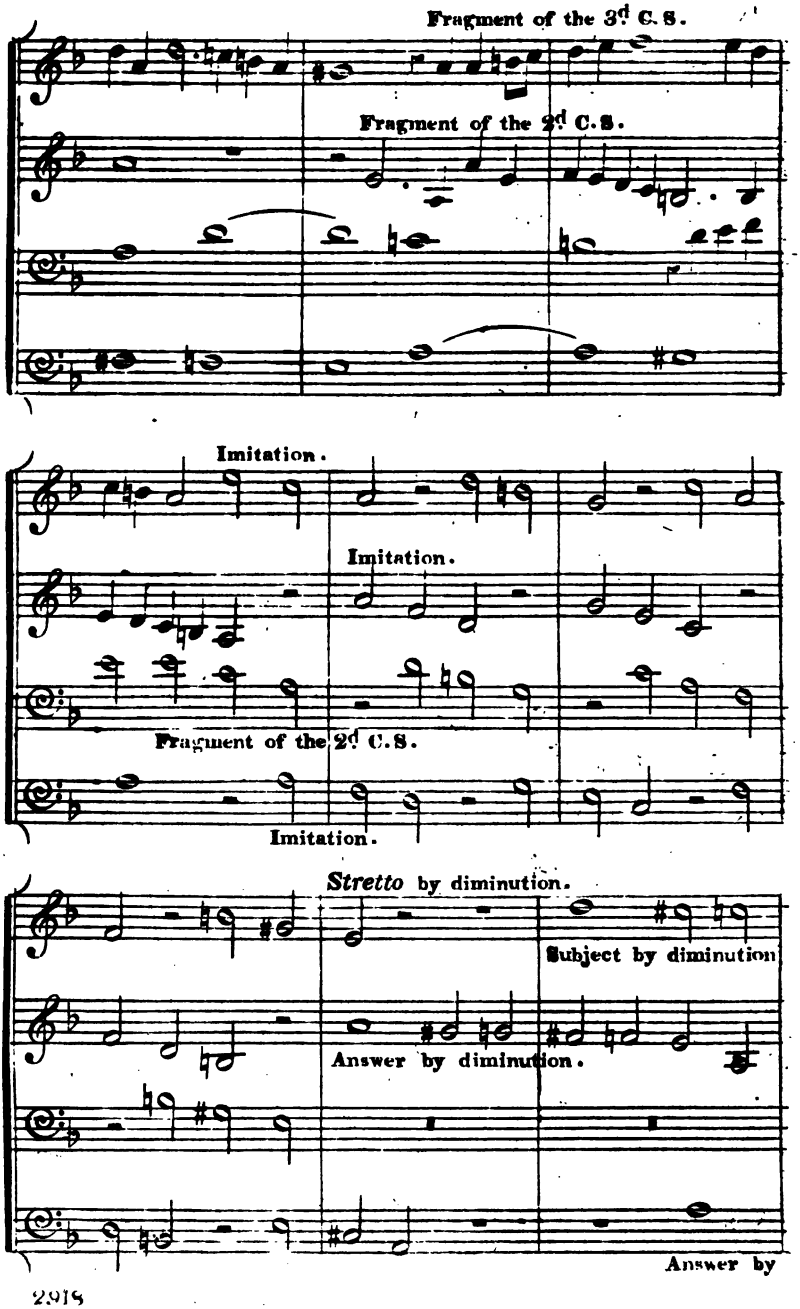
Fragment of the Subject.
New Counter-subject.
Fragment of
Imitation
Fragment of the 1st. Counter-subj.
New Coun-
Pedal on the dominant of the relative Major.
the 1st Counter-subj.
of the fragment of the Subject.
ter-subject.

Fragment of the Counter-subject of the subject inverted.
Imitations of this fragment.
Fragment of the subj.
Idem.
Fragment of the 1st C. S.
Idem.
Subject by augmentation.

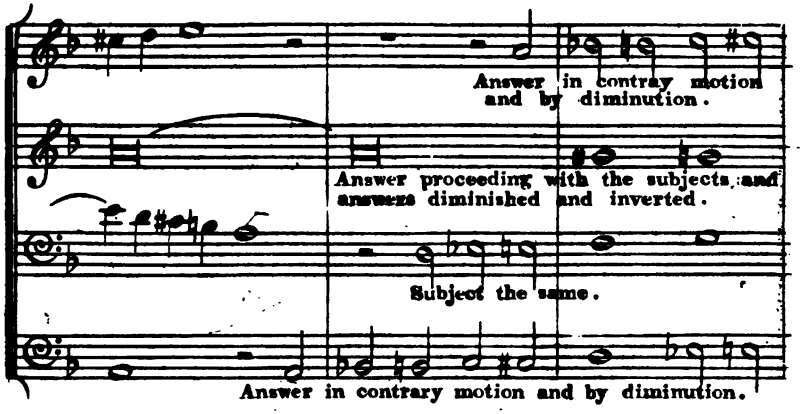

Stretto.
Subject.
Answer closer to the subject.
Subject.
Answer drawn


Fragment of the 3d C. S.
Fragment of the 2d C. S.
Imitation.
Imitation.
Fragment of the 2d C. S.
Imitation.
Stretto by diminution.
Subject by diminution
Answer by diminution.
Answer by

brought closer to the Answer.
Subject by diminution, brought closer.
diminution.
Subject by diminution.
Answer still closer.
Subject by diminution.
Answer.
Fragment of the 3d C.S.
Fragment of the 3d Counter-subj.


Fragment of the 3d C. S.
Fragment of the 2d C. S.
Imitation.
Imitation.
Fragment of the 2d C. S.
Imitation.
Stretto by diminution.
Subject by diminution
Answer by diminution.
Answer by

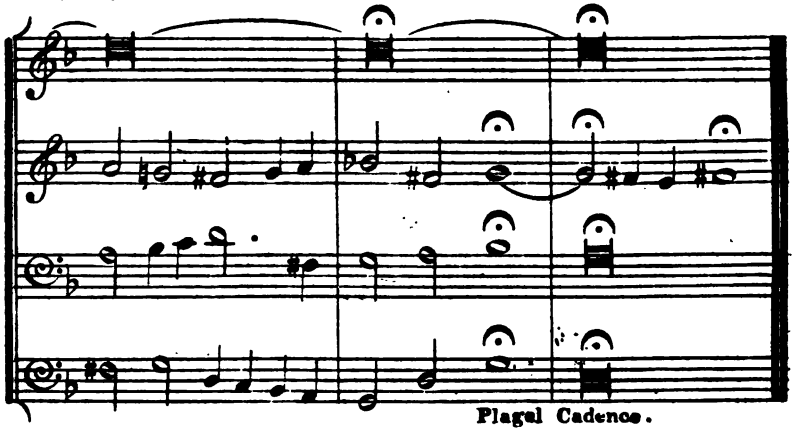
brought closer to the Answer.
Subject by diminution, brought closer.
diminution.
Subject by diminution.
Answer still closer.
Subject by diminution.
Answer.
Fragment of the 3d C.S.
Fragment of the 3d Counter-subj.


Answer in contrary motion and by diminution.
Answer proceeding with the subjects and answers diminished and inverted.
Subject the same.
Answer in contrary motion and by diminution.

3d Counter-subj.
Id.
Id.

Id.
Continuation of this Episode on a Pedal, supporting various artifices.
Stretto by diminution on the Pedal.
Subj. by diminution.
Answer.
Answer by diminution.
Subject.
Fragt of the 2d C.S.
Fragment of the 2d C.S.

Imitation of the fragment of the 3d C.S.
Fragment of the 2d Counter-subj.
Imitation of the fragment of the 2d C.S.
Fragment of the 3d C.S.



Remark.

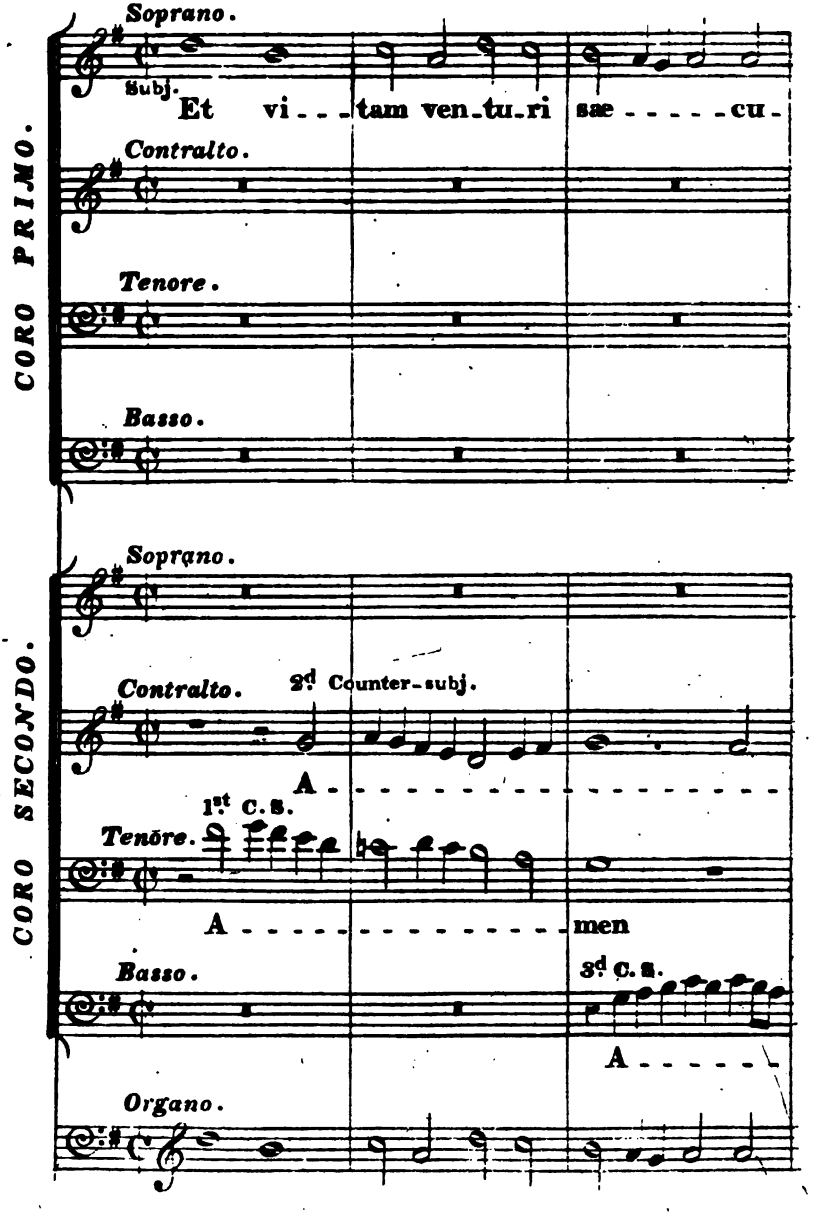
We have not hitherto spoken of the *Plagal* Cadence which is often met with in ancient compositions.

The Ancients termed *Authentic* that Cadence which we now call *Perfect*, that is to say the progression from the dominant to the Tonic.

They gave the name of *Plagal Cadence* to the progression from the *Sub-dominant* to the *Tonic*, and often concluded their Compositions by this sort of Cadence, always making the chord of the Tonic major, whatever mode the piece might be in. This Cadence was peculiar to the Plagal tones of the ecclesiastical modes.

TONAL FUGUE of great length,

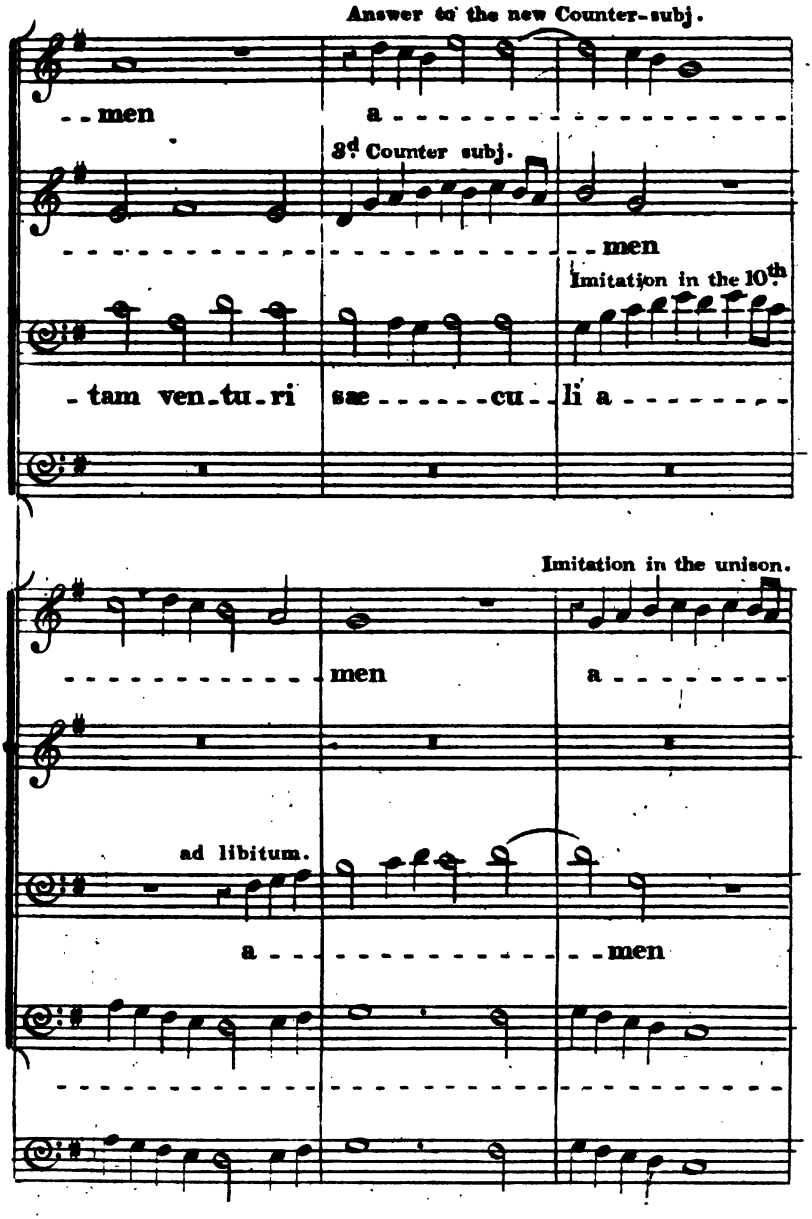
in 8 PARTS for TWO CHOIRS.

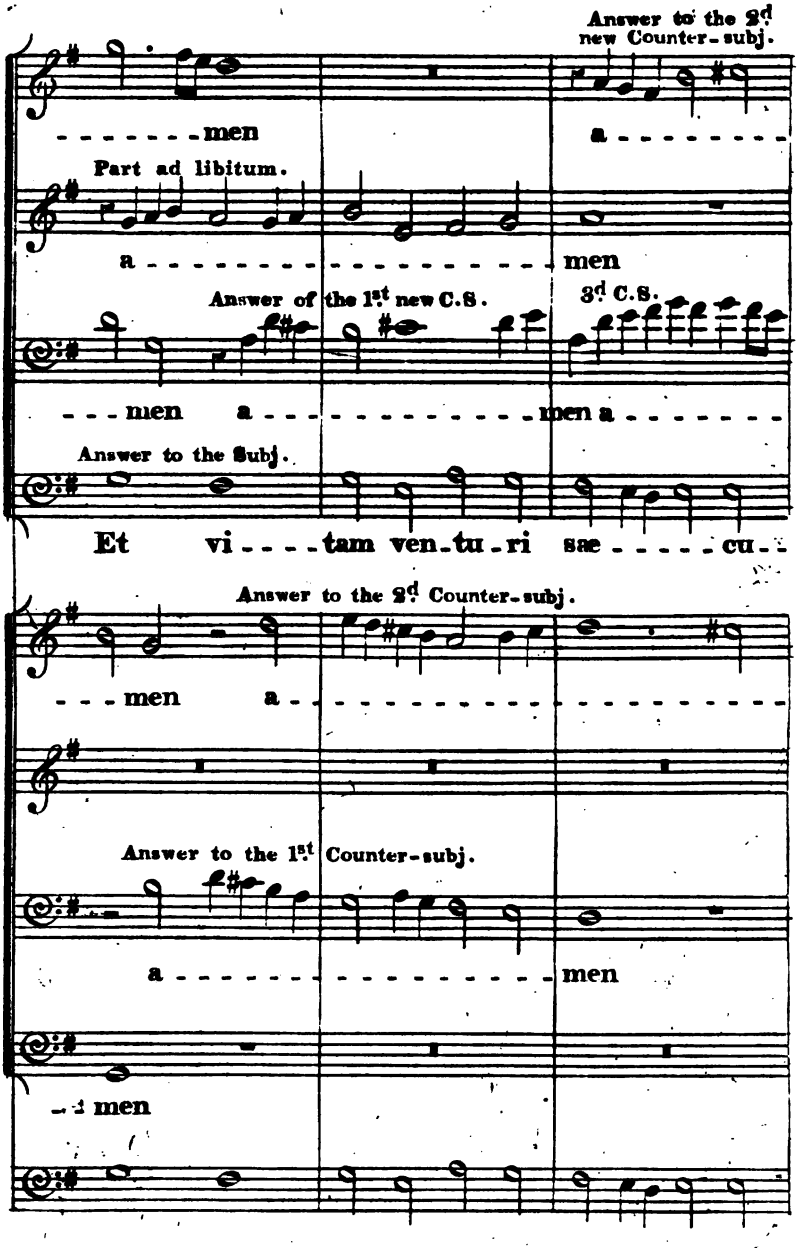

CORO PRIMO.
Soprano.
Subj.
Et vi - - - tam ven-tu-ri sae - - - - - cu -
Contralto.
Tenore.
Basso.
CORO SECONDO.
Soprano.
Contralto.
2d Counter-subj.
A - - - - - - - - - - - - - - - -
1st C. S.
Tenore.
A - - - - - - - - - - - - - - men
Basso.
3d C. S.
A - - - - -
Organo.

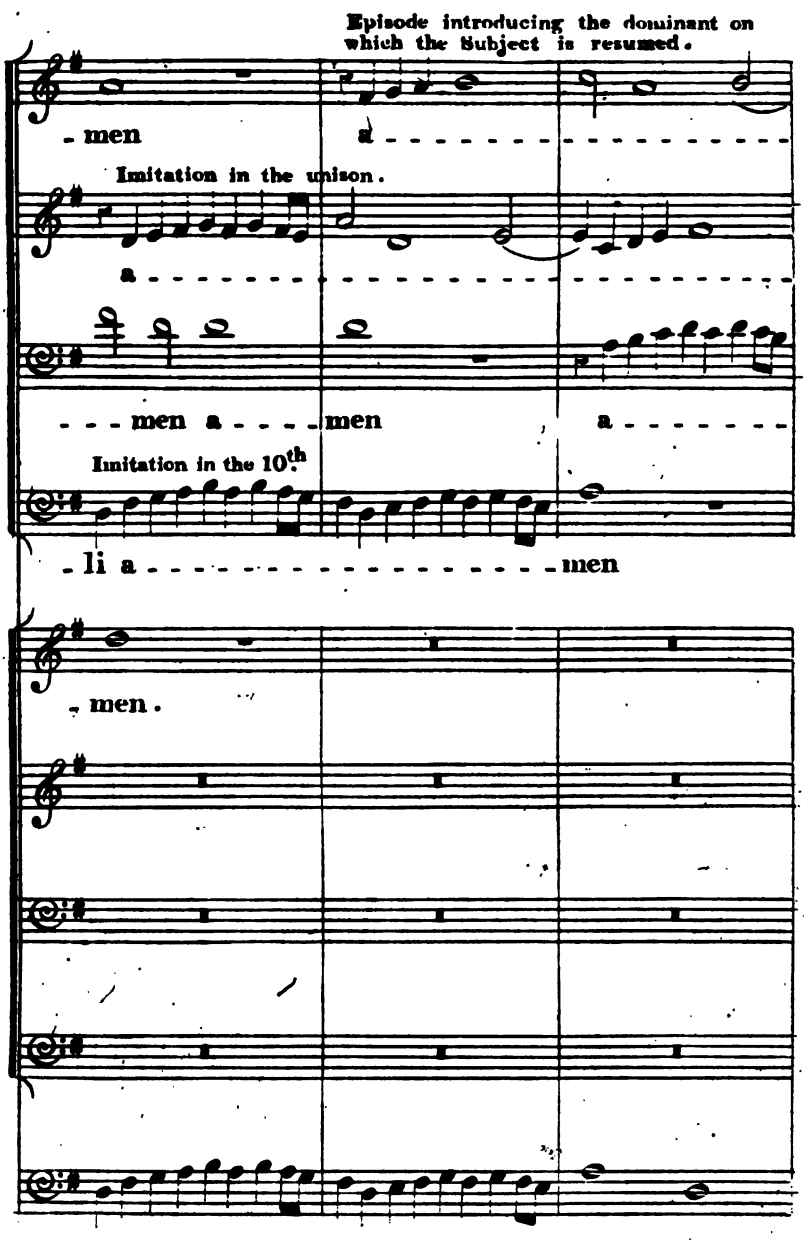
Imitation in the 10th.
Part which proposes another Counter-subject.
- li a - - - - - - men a - - - - - - - - - -
Answer.
Et vi - - - - tam ven-tu-ri
- men
Imitation in the unison of the 3d C.S.
Answer of the 2d C.S.
a - - - - - - - - men a - - - - - - - - -
Answer of the 1st C.S.
- - - men
a - - - - - - - - - - - - - -

3d Counter-subj.
Part ad libitum.
men
a
Imitation in the 10th
sae cu li a men
Part which proposes a new C.S.
Part ad libitum.
a men a
Part ad libitum.
men a
Imitation in the 8ve below the 3d subj.
men a men

Part ad libitum.
Answer to the other counter-subj. proposed.
a men a
Subject resumed.
Et vi
1st Counter subj.
A
men
men
ad libitum.
2d C.S.
a men a


Answer to the new Counter-subj.
men
a
3d Counter subj.
men
Imitation in the 10th
tam ven-tu-ri sae cu-li a
Imitation in the unison.
men
a
ad libitum.
a
men

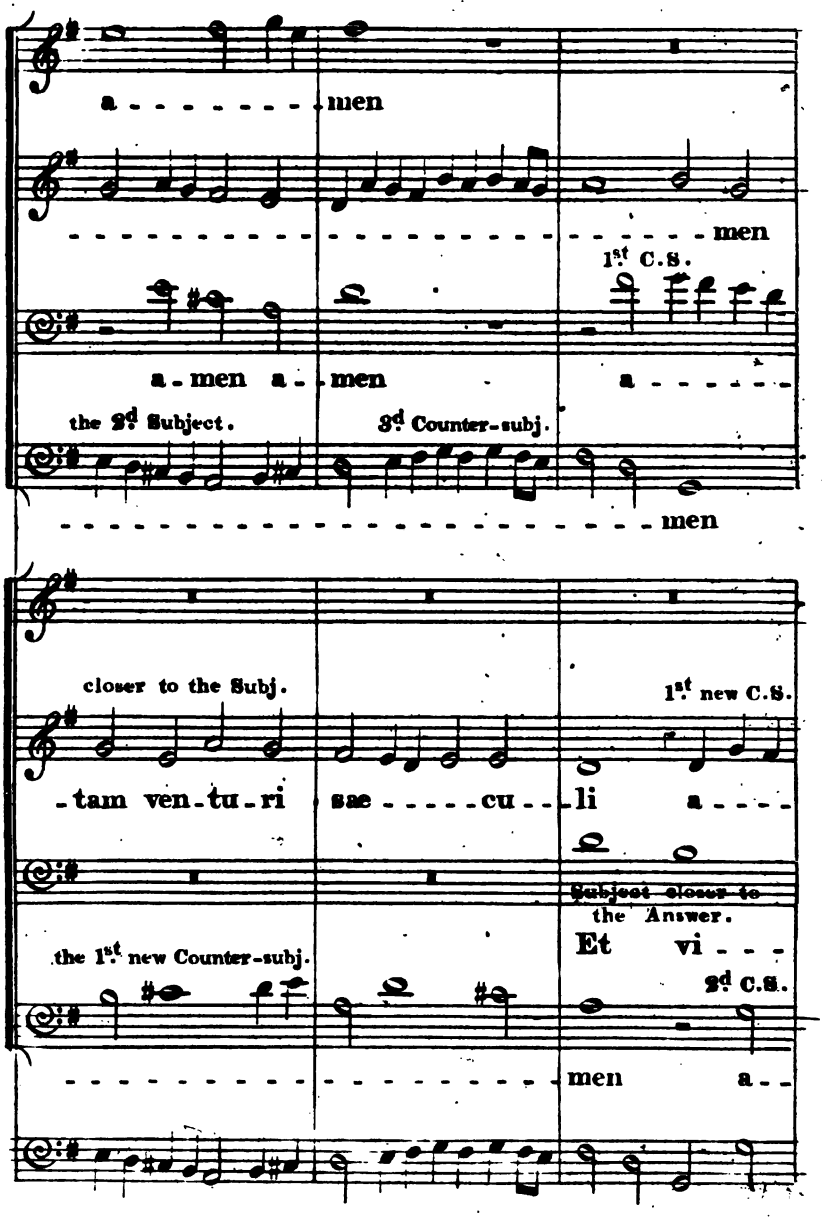

Answer to the 2d new Counter-subj.
men
a
Part ad libitum.
a
men
Answer of the 1st new C.S.
3d C.S.
men a
men a
Answer to the Subj.
Et vi tam ven-tu-ri sæ cu-
Answer to the 2d Counter-subj.
men a
Answer to the 1st Counter-subj.
a
men
men


Episode introducing the dominant on which the Subject is resumed.
men
a
Imitation in the unison.
a
men a men a
Imitation in the 10th.
li a men
men.

men
a
a
men
a

1st Counter-subj.
men a
men
2d and
men a
men
Return of the Subj.
Et vi

men
Answer to the Subj.
a
3d Counter-subject.
men
Answer to
a-
Answer somew..at
Et vi - - -
Answer to
-tam ven-tu-ri sæ - - - - cu - li a - -

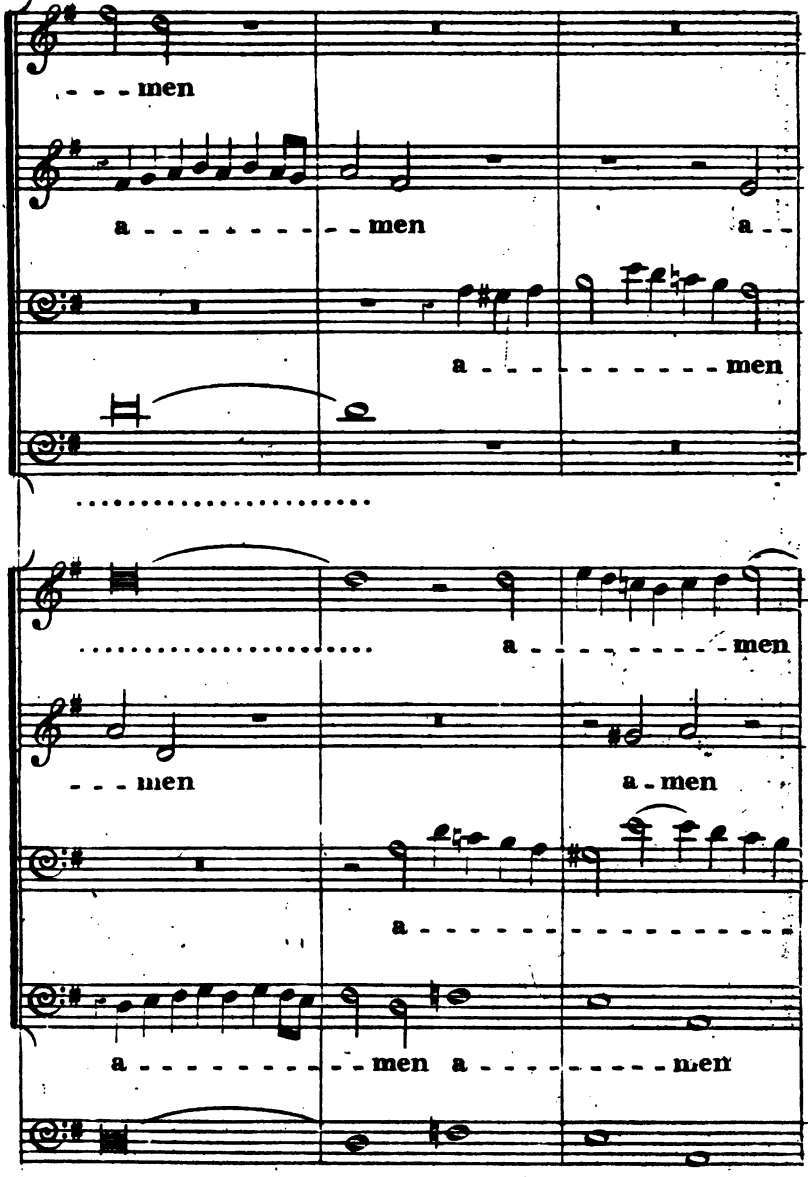

a - - - - men
men
1st C.S.
a - men a - men
a - - - - -
the 2d Subject.
3d Counter-subj.
men
closer to the Subj.
1st new C.S.
- tam ven - tu - ri sae - - - - cu - - li a - - -
Subject closer to the Answer.
the 1st new Counter-subj.
Et vi - - -
2d C.S.
men a - -

Answer to the Subj. by
et
a - men a - men
a -
men
a
men
- tam ven - tu - ri sæ - cu - li a
men a

augmentation mixed with the Counter-subjects.

Episode which in

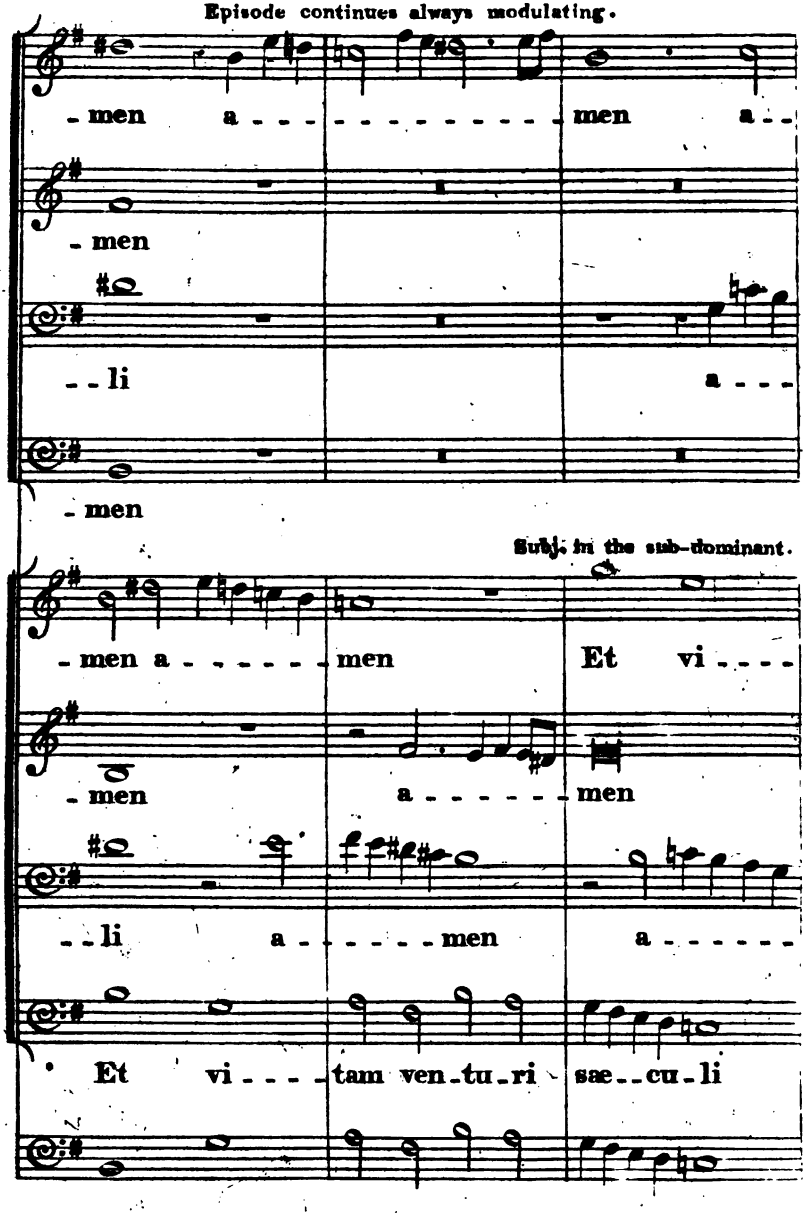
modulating brings in the Answer by augmentation in the relative Minor Key.



a - - - - men
a - - - - -
et
vi - - - - -
a - - - - - men
a - -
..... a - men
a - - men
a - - - - -

tam ven tu ri sæ cu
a
men a men a
tam ven tu ri sæ cu
men

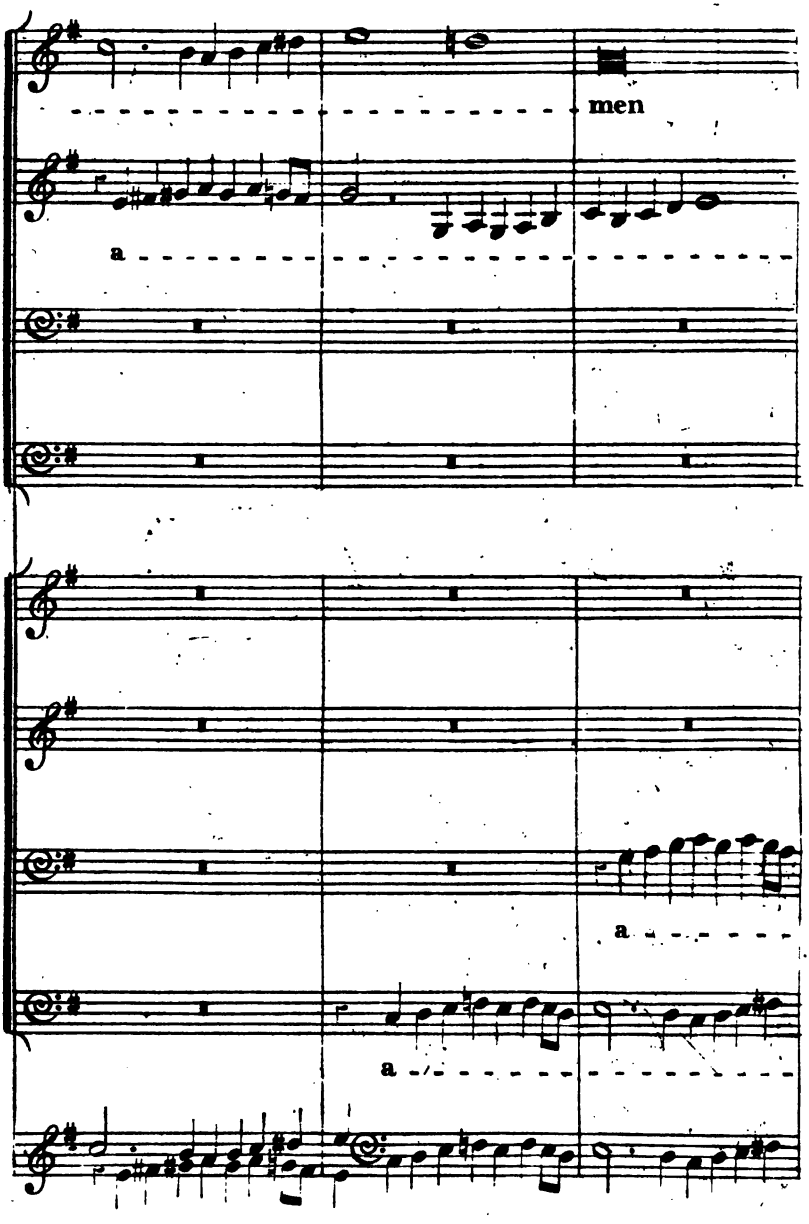
Episode continues always modulating.

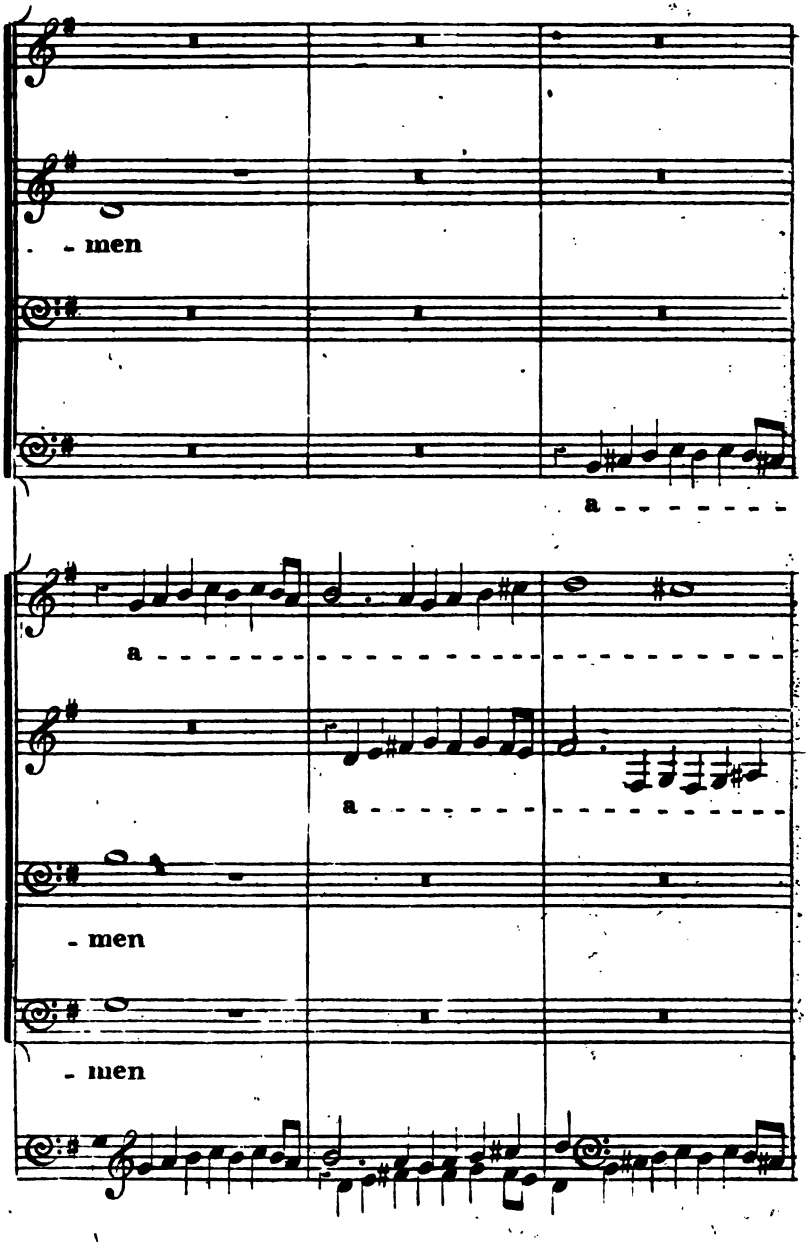


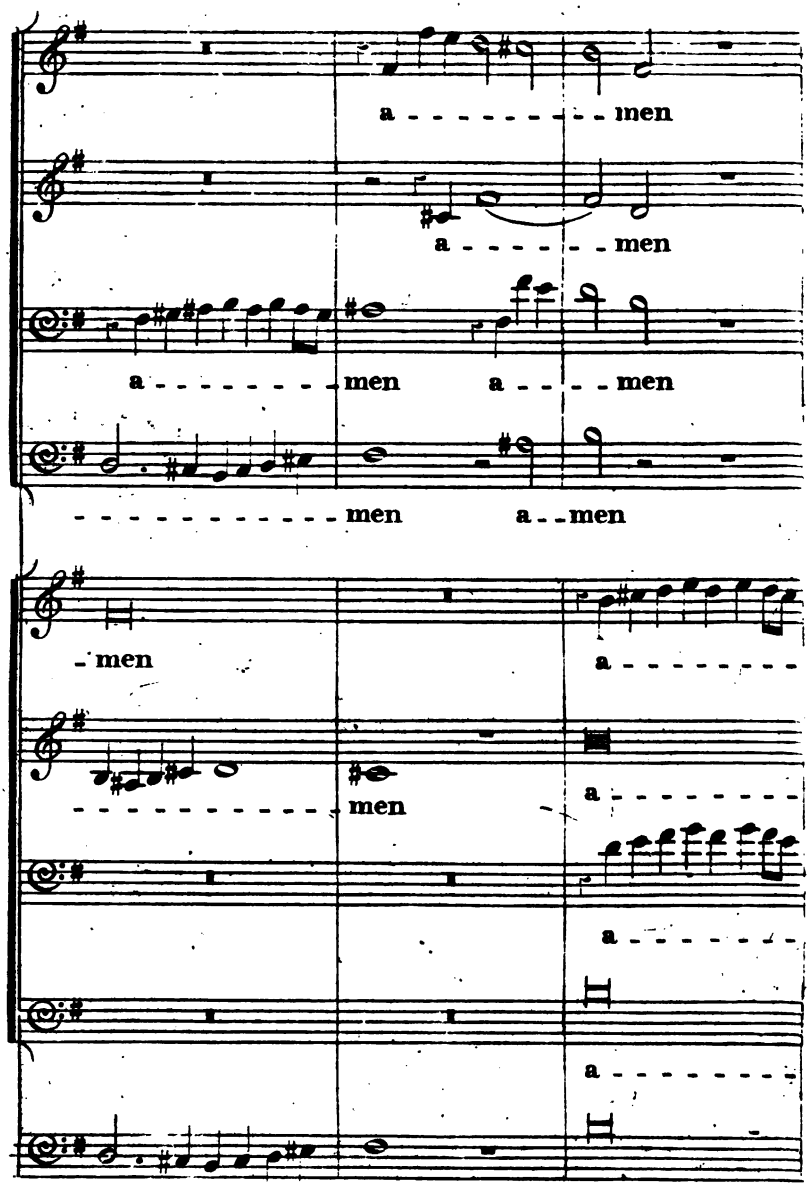
a
men a men
Subj. in A minor.
Et vi - - - - tam ven - tu - ri
- tam ven - tu - ri sae - cu - li a
a men a
- men
a
2918

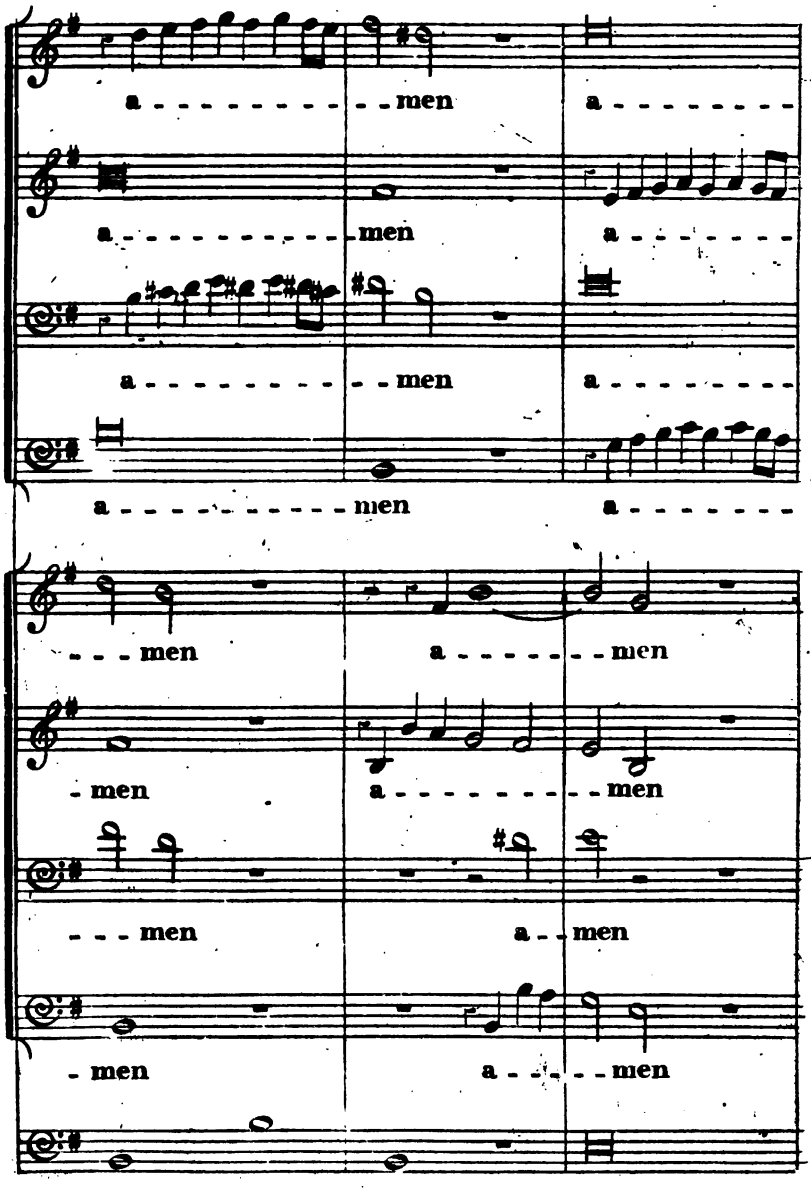
-men a-men
a-men
a-men
-men a-men
a-men
a-men
a-men
a-men
a-men
sae-cu-li
a-men
a-men
-men a
a

a
men
men
men a-men a-men
men a-men a-men


men
a
a
a

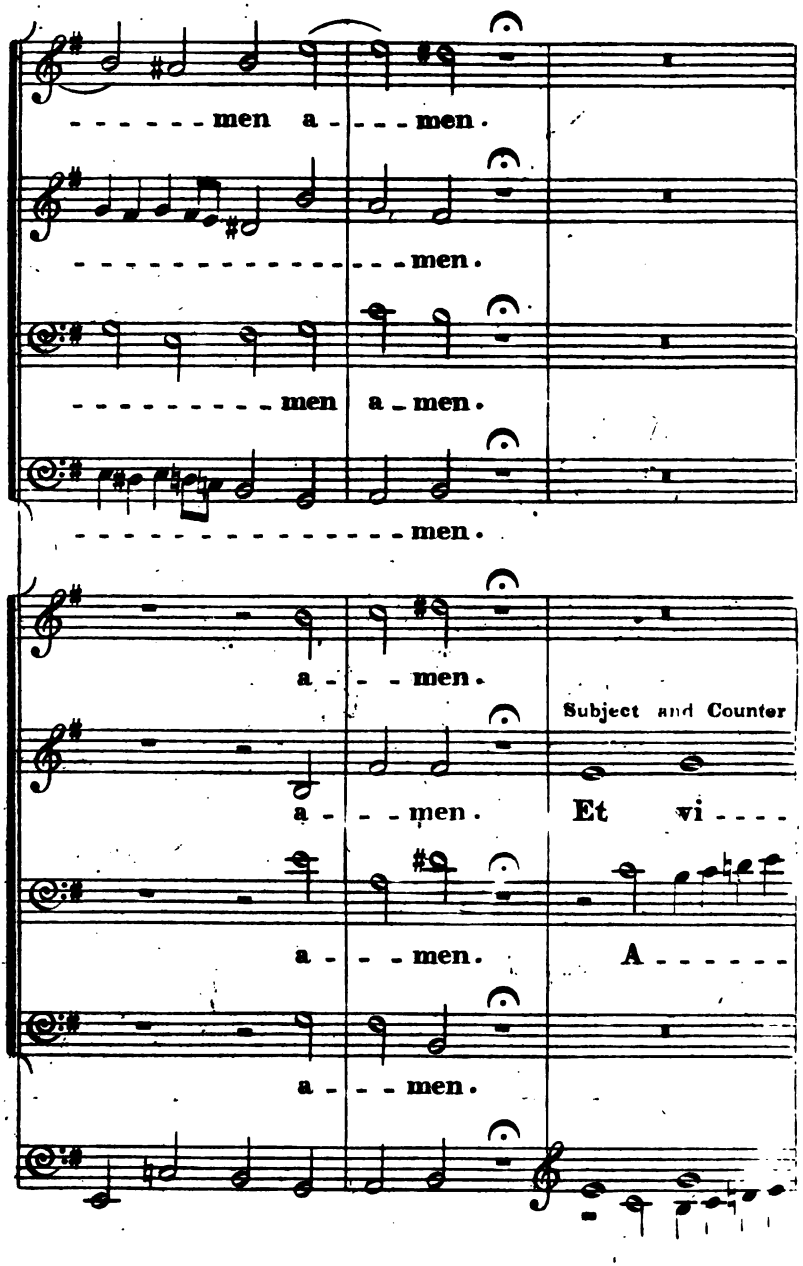

men
a
a
a
men
men


a - - - - men
a - - - - men
a - - - - men a - - men
- - - - - men a - men
men
a - - - - - -
men
a - - - - - -
a - - - - - -
a - - - - - -


a - - - - men
a
a - - men
a
a - - men
a
a - - - - - men
a
men
a - - men
men
a - - men
men
a - - men
men
a - - men

- men a - -
- - - men a - - - - - men a - - - - - -
- men a - - - - - men a - -
- - - men a - - - - - -
a - - - - - - - - men a - men a - -
a - - - - - - - - men a - men a - men a - -
a - - - - - - - - men a - men a - men a - -
a - - - - - - - - - men a - - men a - -

men a - men a - men
men a - men a - men
men a - men a - men
men a - men a - men


men a men.
men.
men a men.
men.
a men.
Subject and Counter
a men. Et vi
a men. A
a men.

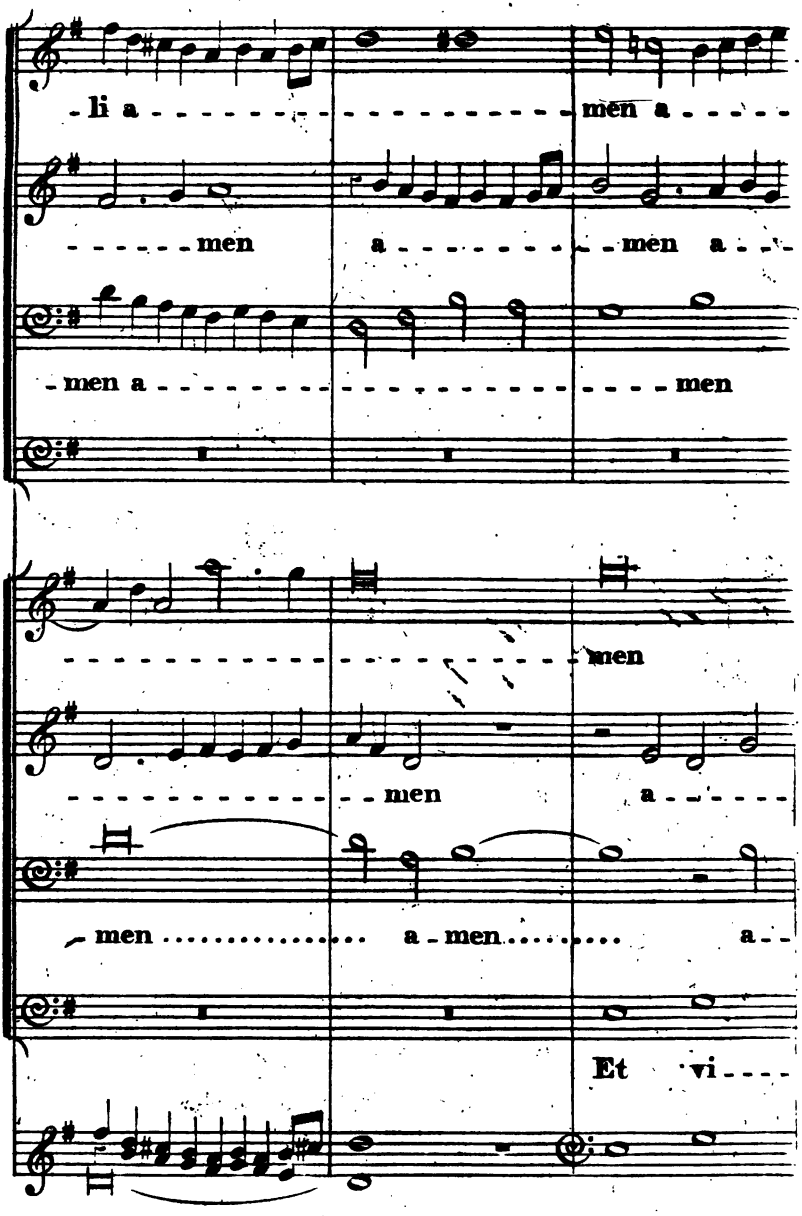
- subject inverted with alterations.
-tam ven-tu-ri sæ - - - - - cu - - li a - - - - - - - -
- - - men a - - - - - - - - - men a - - - - - - -

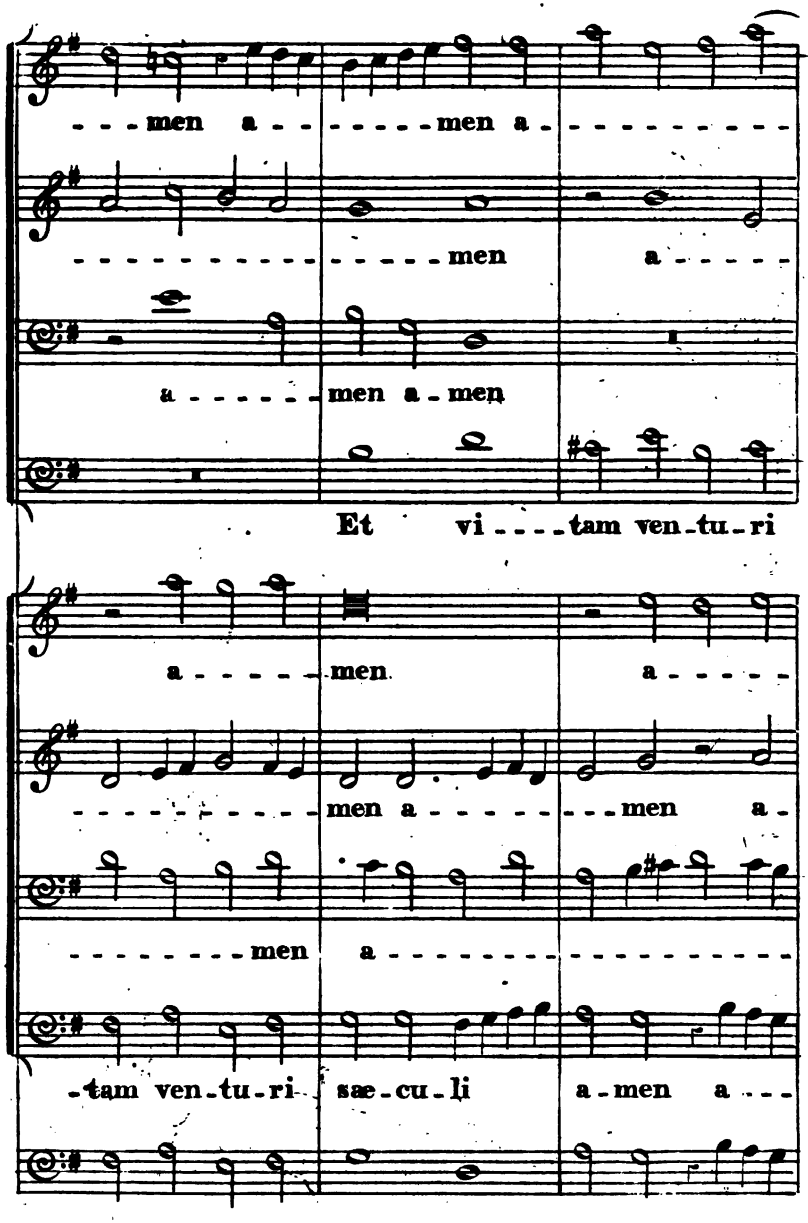
Answer the same.
Et vi - - - tam ven - tu - ri sæ - - - - - cu -
- men a - - - - men a
- - - - men a

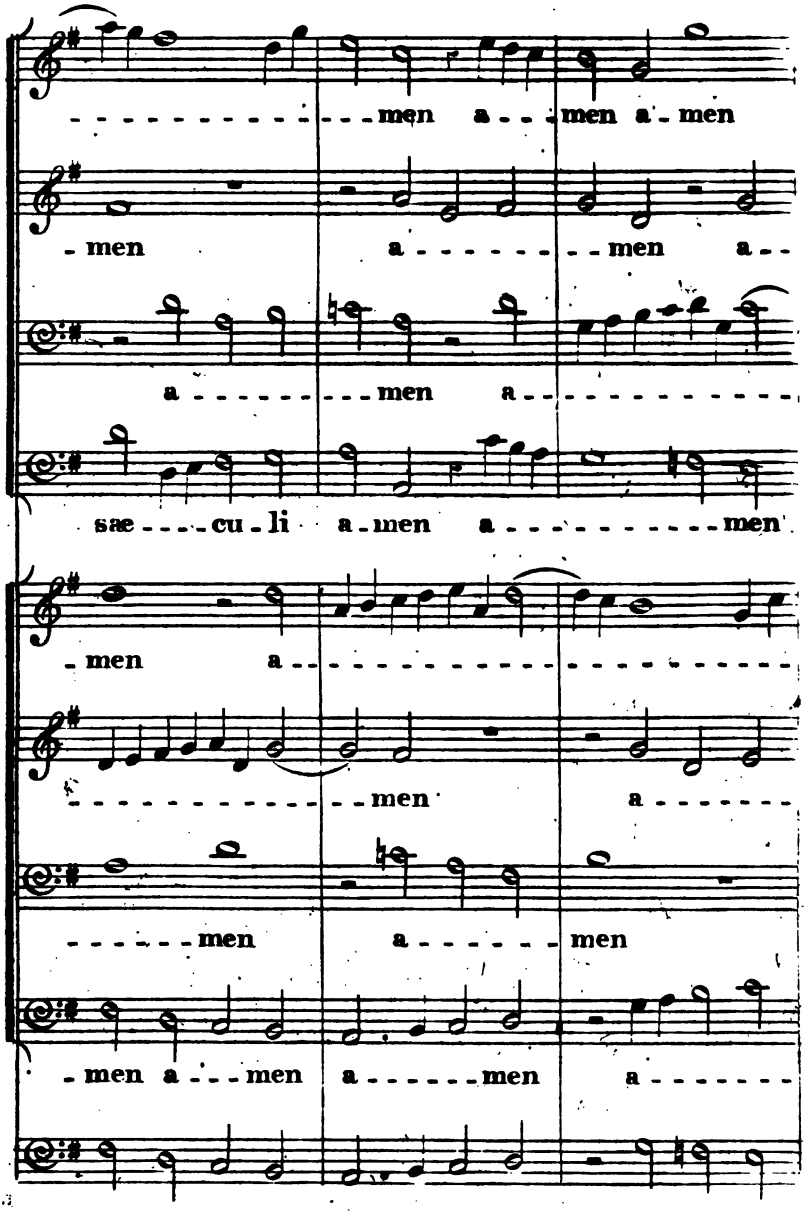
Et vi - - -
A - - - - - -
- li a - - - - -

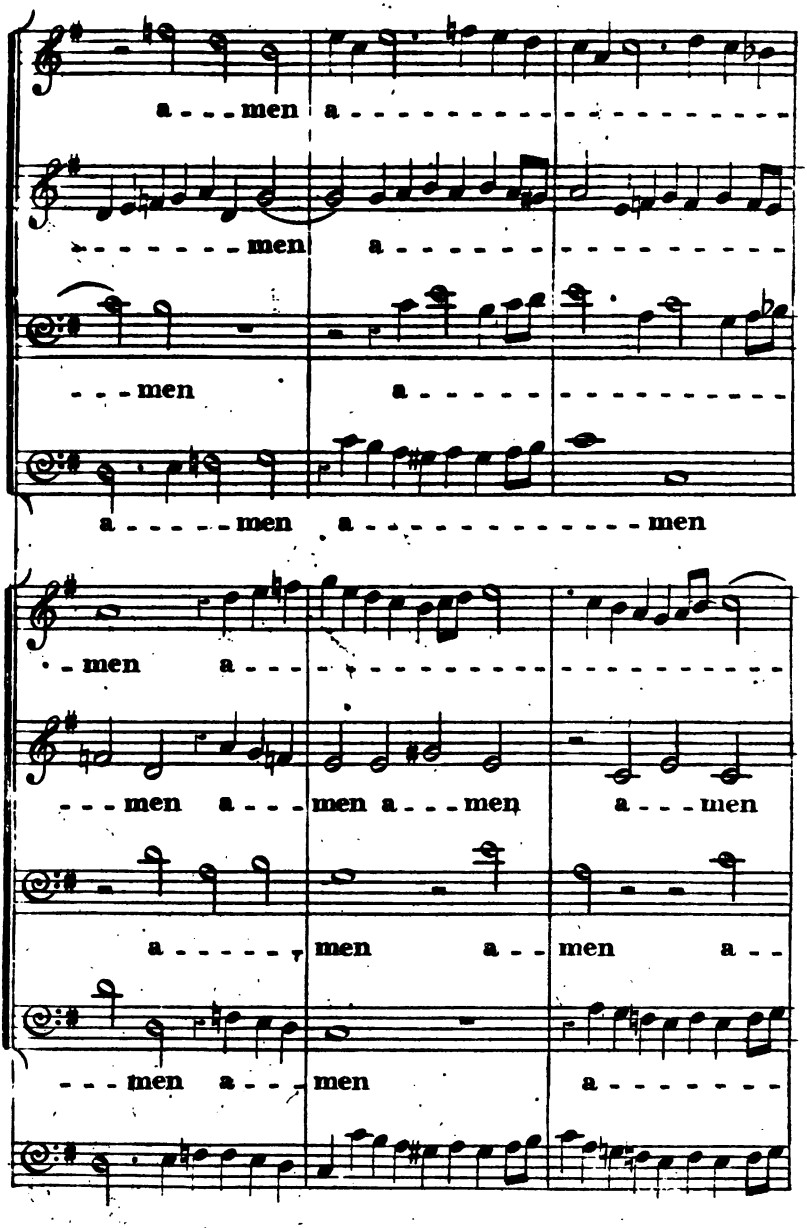
-tam ven-tu-ri sae - - - - - cu - li a - - - - - - - -
- - - - men a - - - - - - - - - men a - - - - - - - -
- men a - - - - - - - - - - - - men a - - - -
a -
a - - - - - - - - men a - - - - - - -

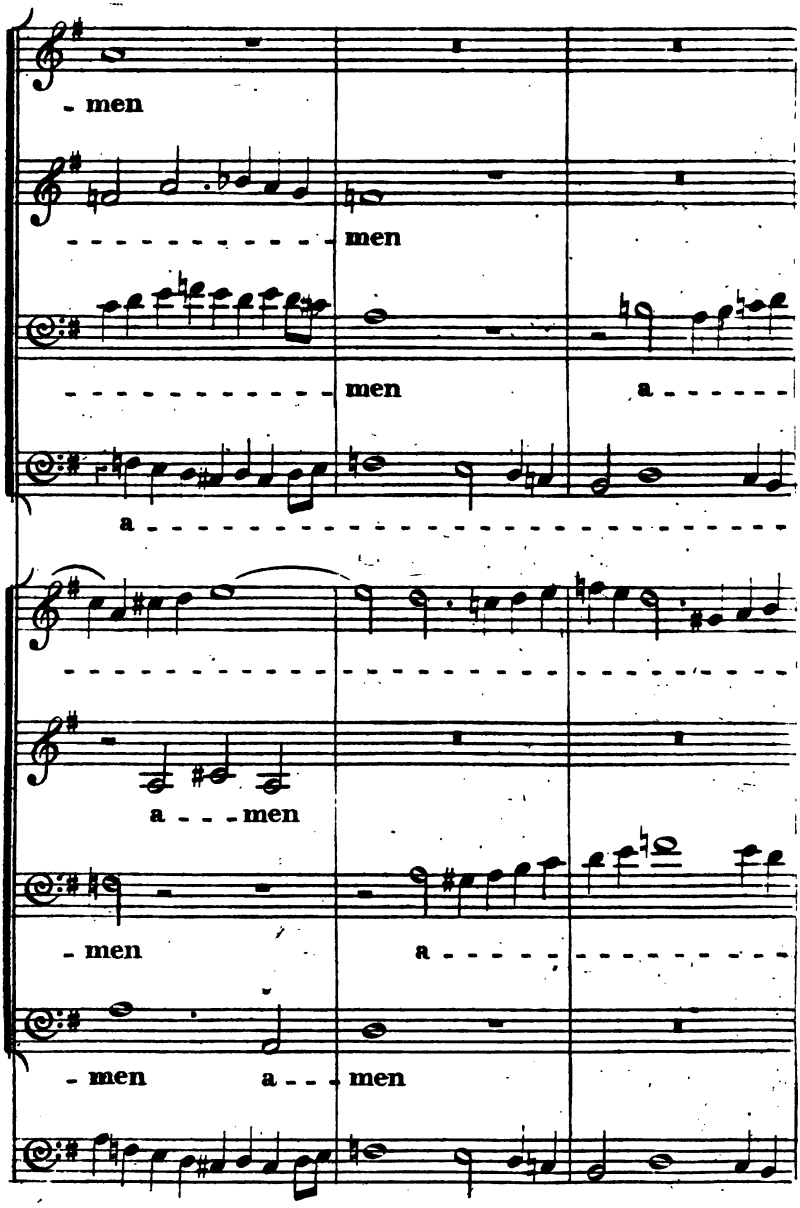
Et vi - - - tam ven-tu-ri sæ - - - - - cu-
men a - - - - - - men a - - - - - - - - -
- - - - - - - - - - men a - - men a -
- men a - - - - - - - - - - - - - - - -
men a - - - - - - - - - - - - - - - - - -
- - - - - - - - - - - - men a - - men a -


li a - - - - - - - - men a - - - -
- - - - - men a - - - - - men a - -
- men a - - - - - - - - men
- - - - - - - - - - men
- - - - - - men a - - - -
- men - - - - - a - men - - - - - - a - -
Et vi - - - -

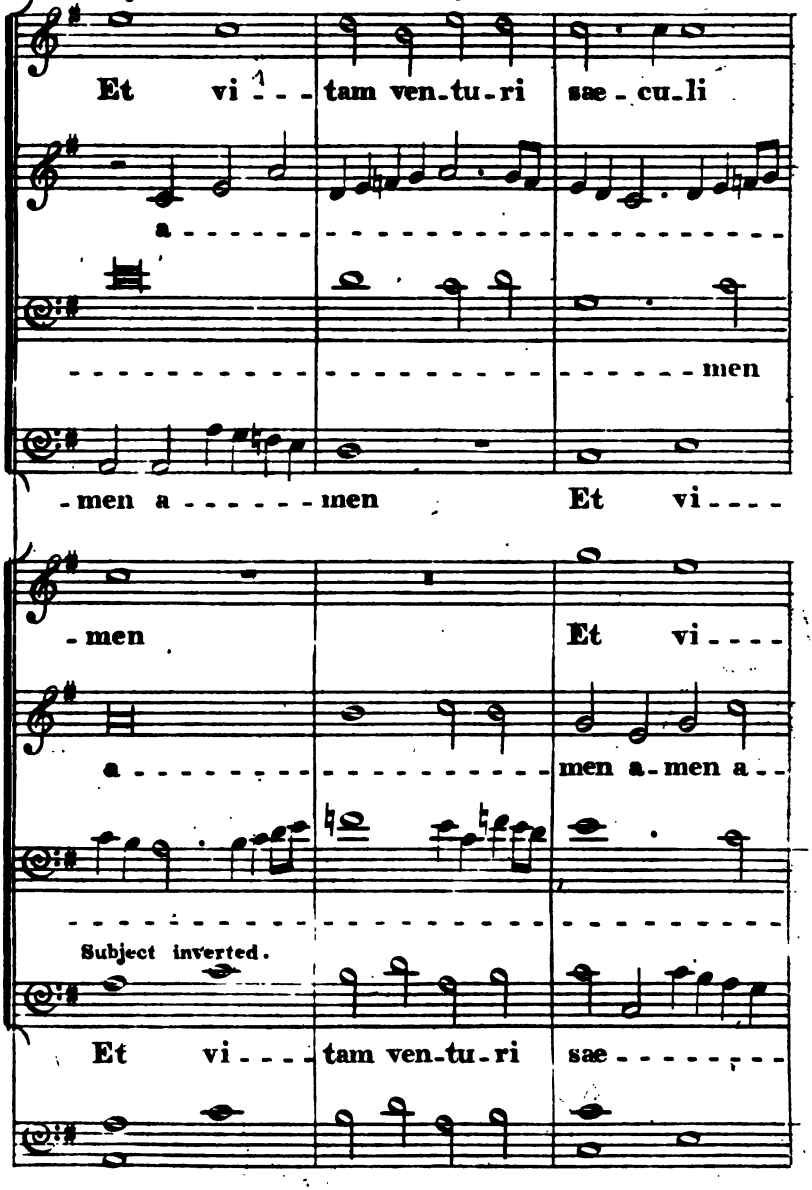

men a men a
men a
a men a men
Et vi tam ven tu ri
a men a
men a men a
men a
tam ven tu ri sæ cu li a men a


men a men a men
men a men a
a men a
sæ cu li a men a men
men a
men a
men a men
men a men a men a

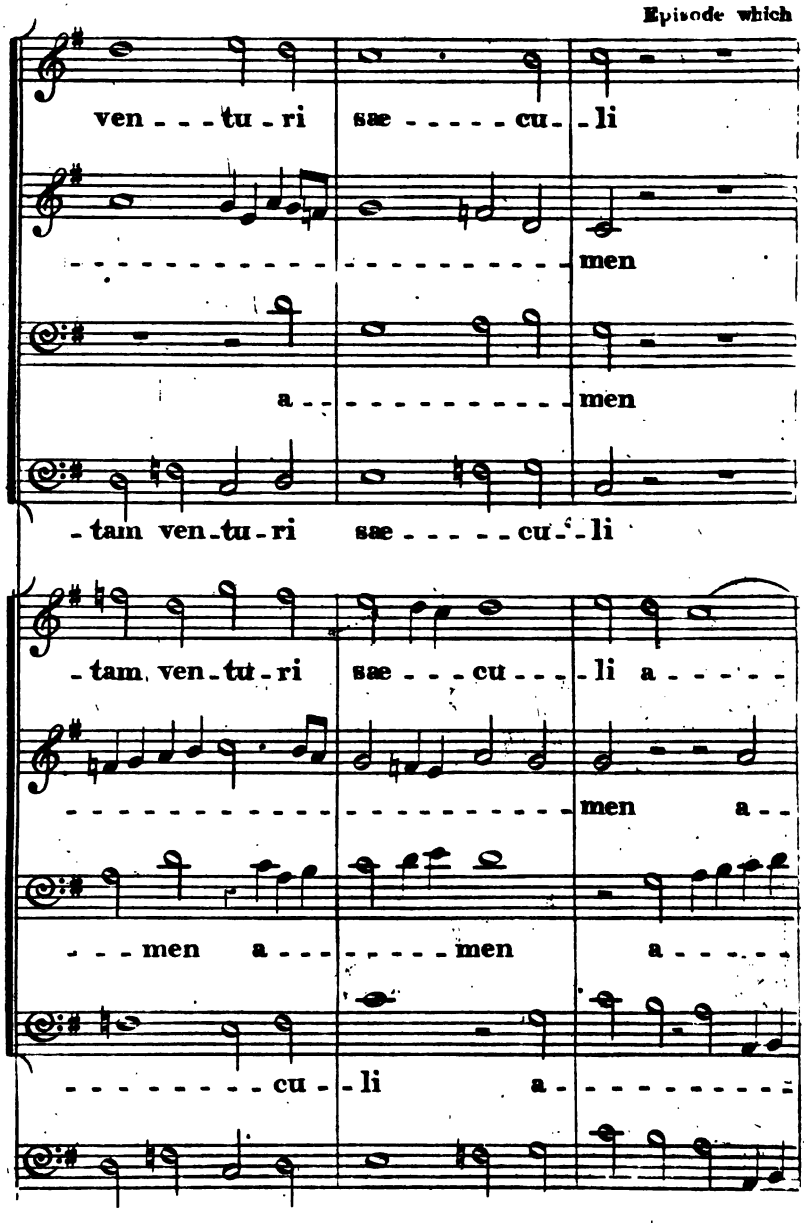

a - - - men a - - - - - - - - - - - - - - - -
- - - - - - men a - - - - - - - - - - - - - -
- - - men a - - - - - - - - - - - - - -
a - - - - - men a - - - - - - - - - - - - men
- - men a - - - - - - - - - - - - - - - - - -
- - - men a - - - men a - - - men a - - - men
a - - - - - men a - - men a - -
- - - men a - - - men a - - - - - - -


- men
men
men
a
a
a - - - men
- men
a
- men
a - - - men

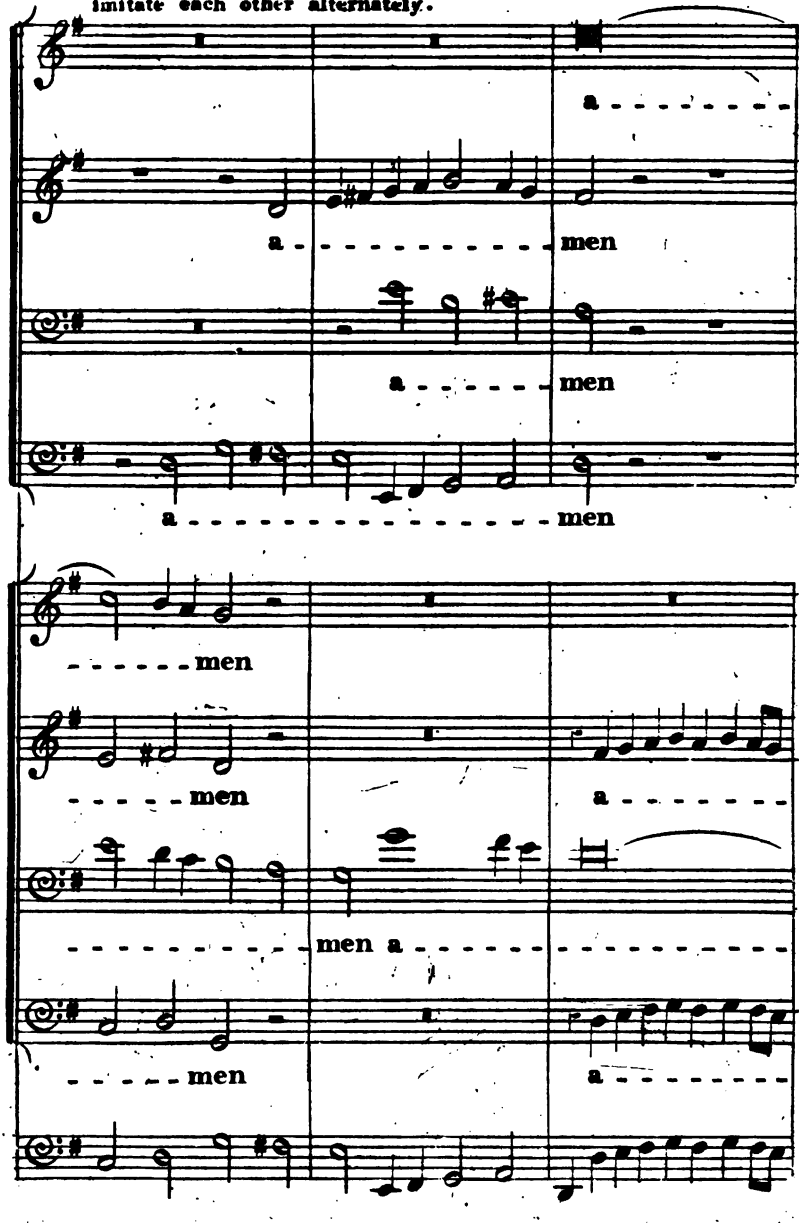
Subject in A minor, and in its primitive form.



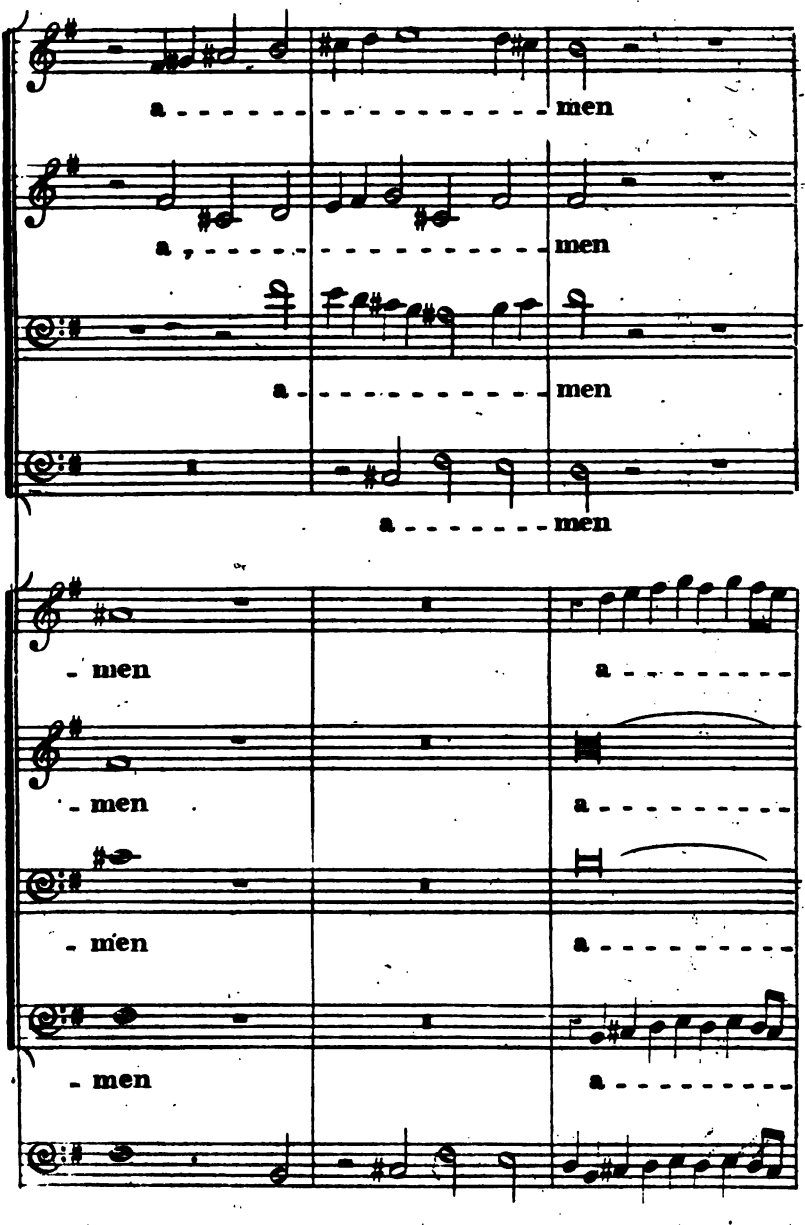
Episode which

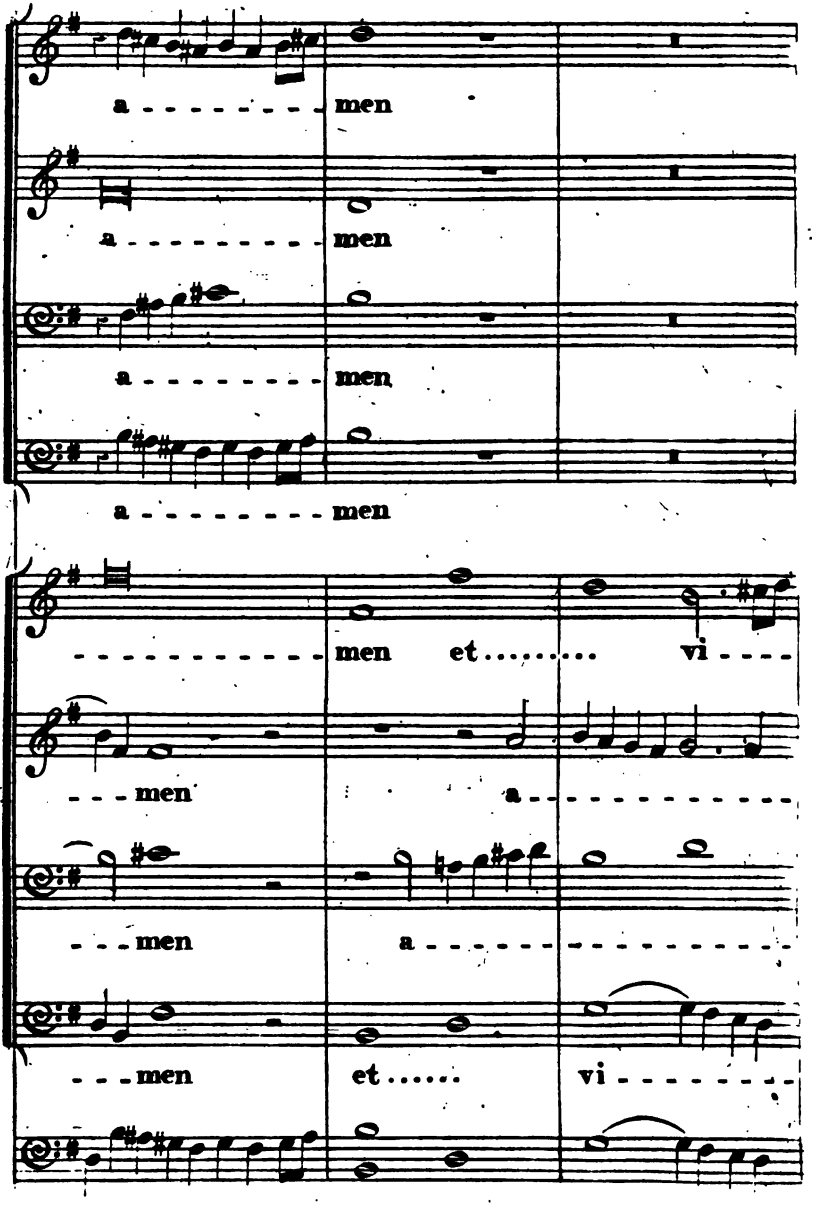


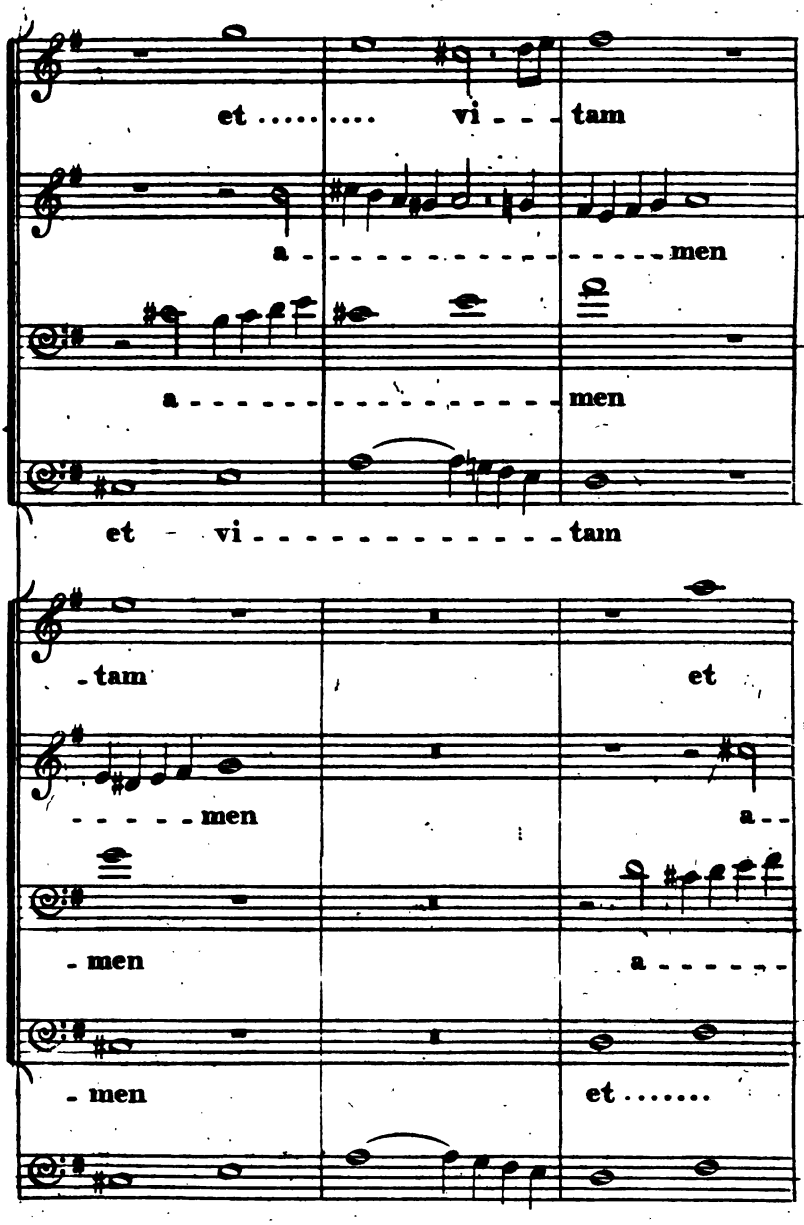
modulates and the two choirs imitate each other alternately.



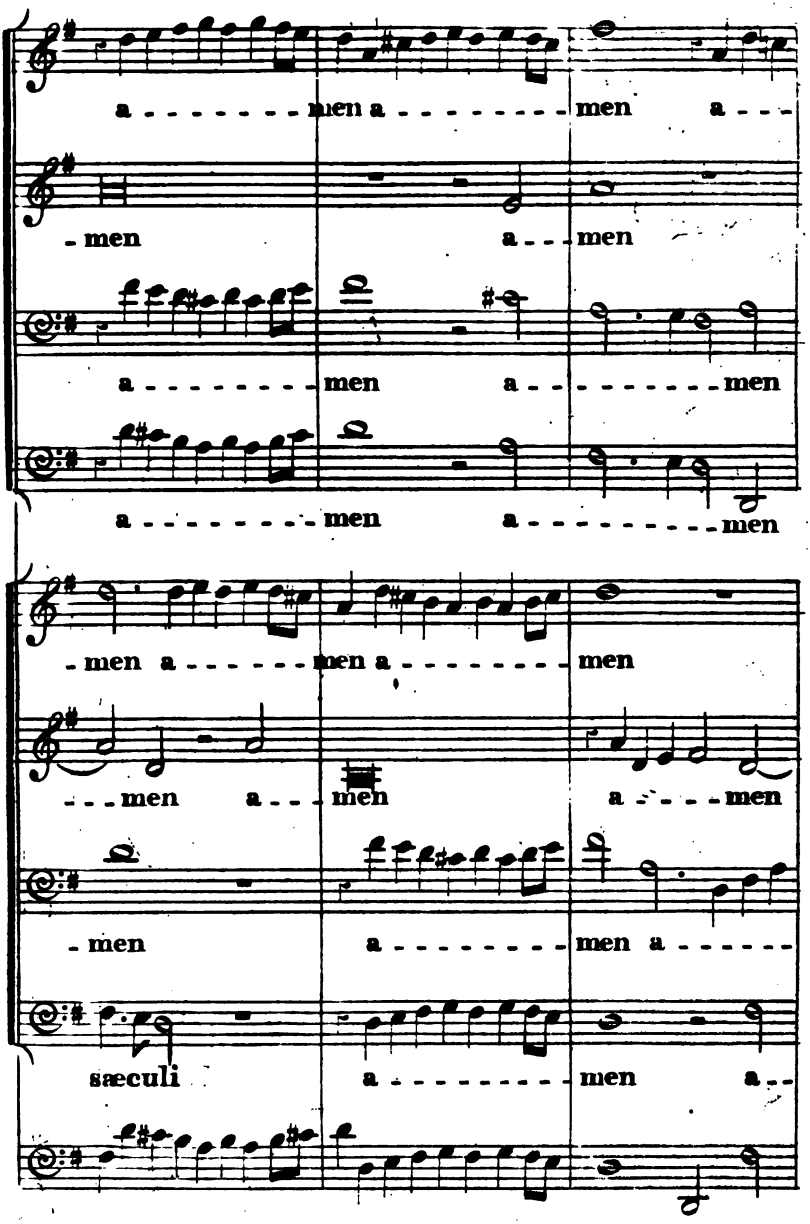
men
a men
a men
a men
a men a
men a
men a
men a

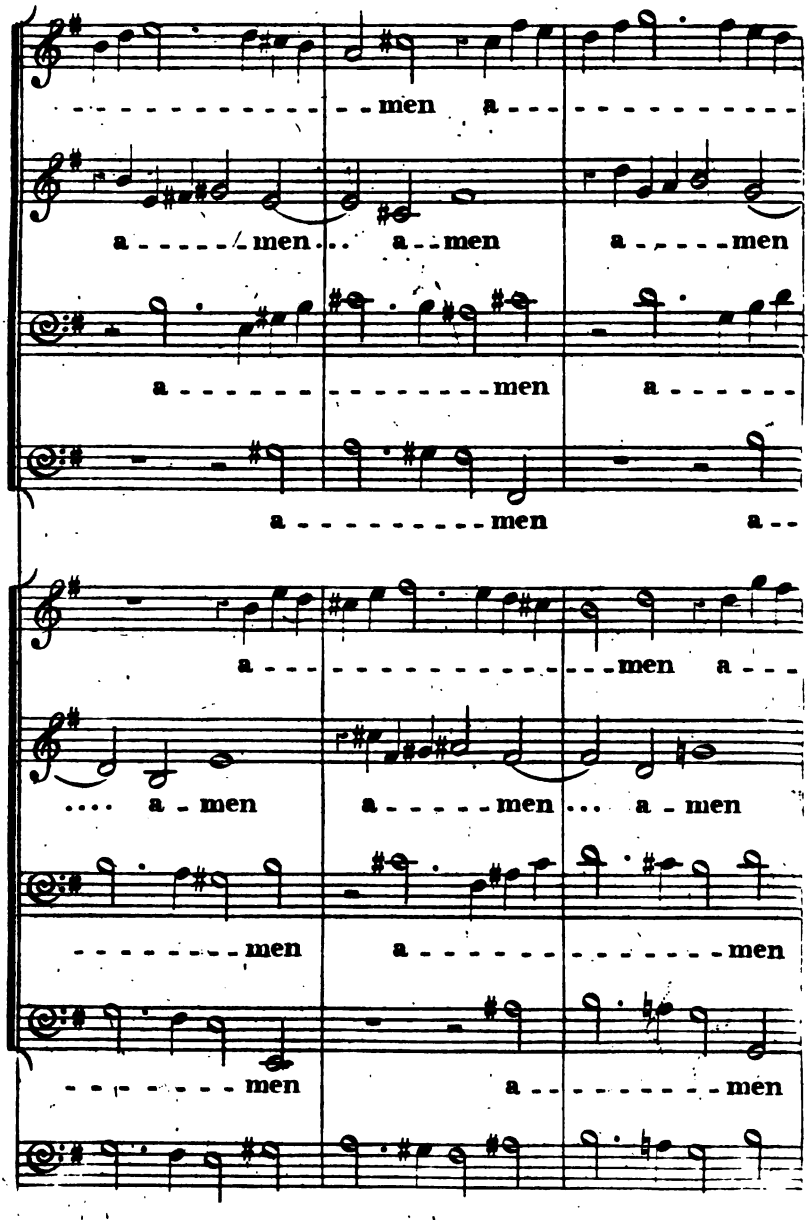

a men
a men
a men
a men
men a
men a
men a
men a


a - - - - men
a - - - - men
a - - - - men
a - - - - men
men et vi
men a
men a
men et vi


et .... vi - - - tam
a - - - - - - - - men
a - - - - - - - - men
et - vi - - - - - - - - - - - - tam
- tam
et
- - - - - - men
a - -
- men
a - - - - - -
- men
et .....

a - - - - - - - - men
a - - - - - - - - - - - - men a - -
a - - - - - - - - - - - - - - men
ven - tu - - ri sæcu - li
..... vi - - - - tam a - - - - - - - -
- - - - - - - - - - - - - - - - men a - - - - - -
- - - - - - - - - - - - men a - - - - - - - - - - -
vi - - - - - - - - tam ven - tu - - ri


a - - - - - - - men a - - - - - - - men a - - -
- men a - - men
a - - - - - - - - men a - - - - - - - - men
a - - - - - - - men a - - - - - - - - men
- men a - - - - - men a - - - - - - - - men
- - - men a - - men a - - - men
- men a - - - - - - - - men a - - - - - -
sæculi a - - - - - - - - men a - -


men a
a men a men a men
a men
a men a
a men a
a men
a men a men a men
men a men
men a men

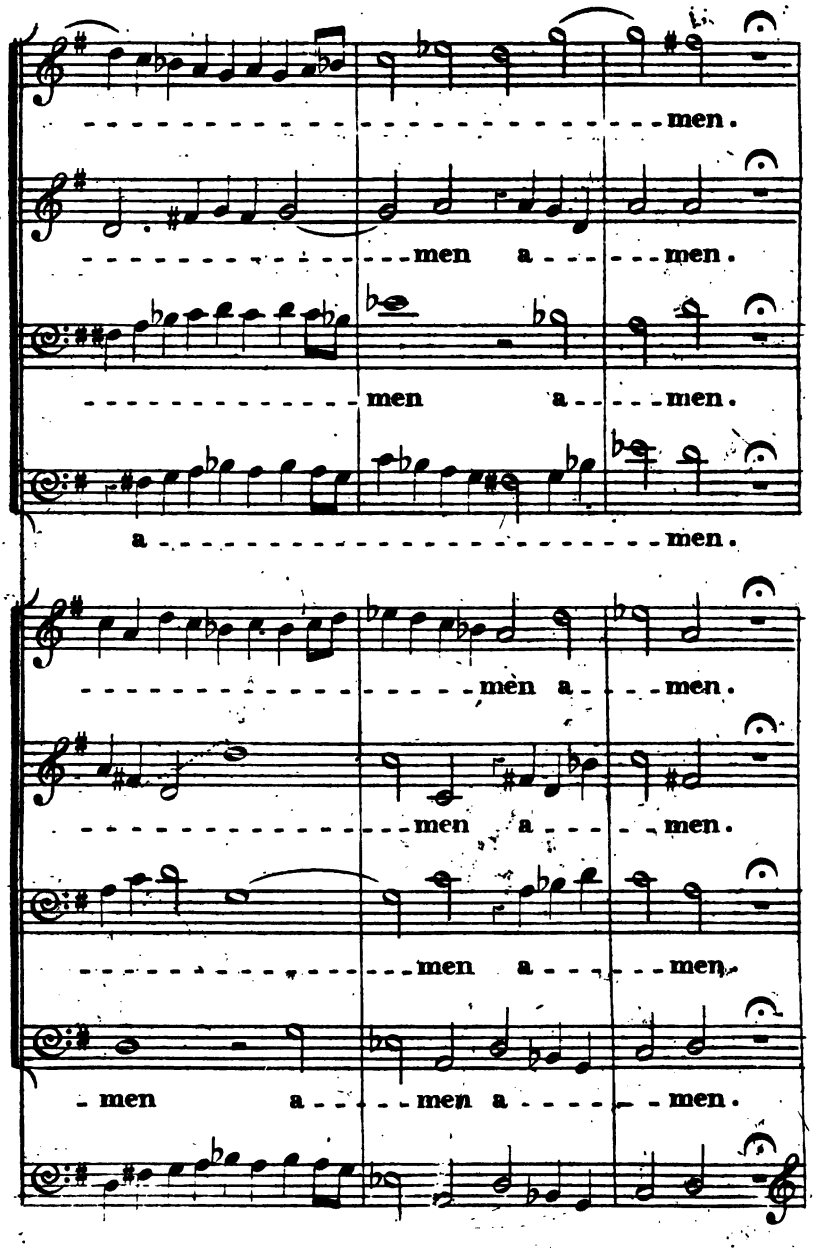
men a men a
a men a
men a
men
men
a men
a men
a men
a men
a men

men a men a
men a men
men a men a
et vi tam ven tu ri sae cu li
men a
et vi
a
men a

men
men a
a men a
men a men a
tam ven tu ri sæ cu li. a
men
men a

a men a
a men a
men a men a
men a
men a men a
a
men a

men a
men a men a
men a men a
men a men
men
men a
men
men a
men a

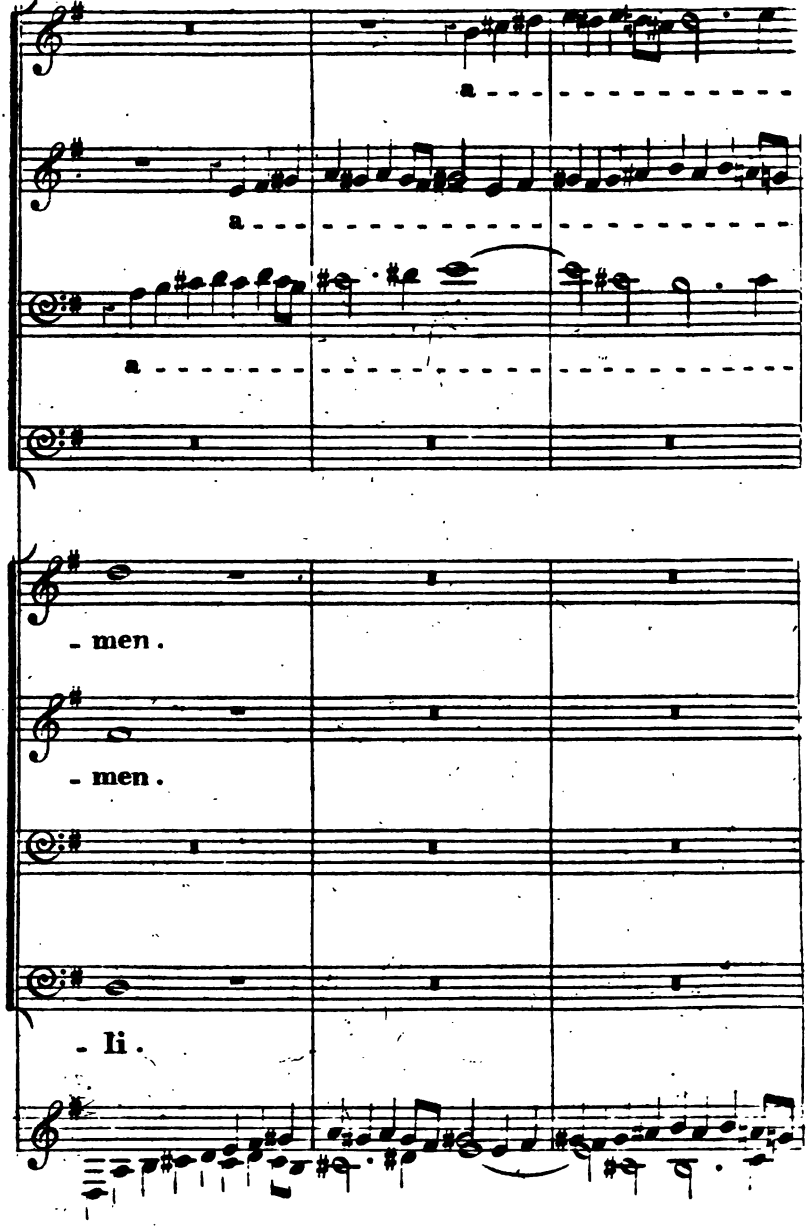

men.
men a men.
men a men.
a men.
men a men.
men a men.
men a men.
men a men a men.

Stretto.
Et vi - - - tam ven - tu - ri sæ - - - - - cu - -
Et vi - - - -
A - - - - - - - - - - - - - - - - - - men a - -
A - - - - - - - - - - - - men a - - - - - - - -

li a men a
tam ven-tu-ri sæ cu li a
men
a
a
men a
Et vi tam ven-tu-ri

- men
- men
- men a - - - - - - - - - - - - - - - - - - men
- men a - men..... a - - - - - - - men a - - - - -
- men..... a - - men a - - - - - - -
sæ - - - - cu - - li a - - - - - - men
Et vi - - - tam ven - tu - ri sæ - - - - - cu - -

Stretto with the 3 Counter-subjects.



men
men
men
a
a
Idem.
a

a
a
a
men
men
men
men
men
a

Symmetrical progression by the Subject in augmentation.

a - - - men a - - men a - men
- - - men a - - men a - men
- men a - - men a - - men a - men a - - - - - - - -
sae - cu - - li a - - men a - men a - - - - - - - - men
- ri . . . . . sae - cu - - li a - men a - -
a - - - men a - - men a - men a - - - -
- - - men a - - men a - men a - -
- - - - - - men a - - men a - men a - men a - -

a - - - - - - men a - - - - - - men a - - - - - - -
a - - - - - - - men a - - - - - - - men a - - - - - -
- men a - - - - - - men a - - - - - men a - -
a - - - - - - men a - - - - - - men a - men
- - - - - - - - men a - - - - men a - men
- - - - - - men a - - men a - men
- - - - men a - men
- men

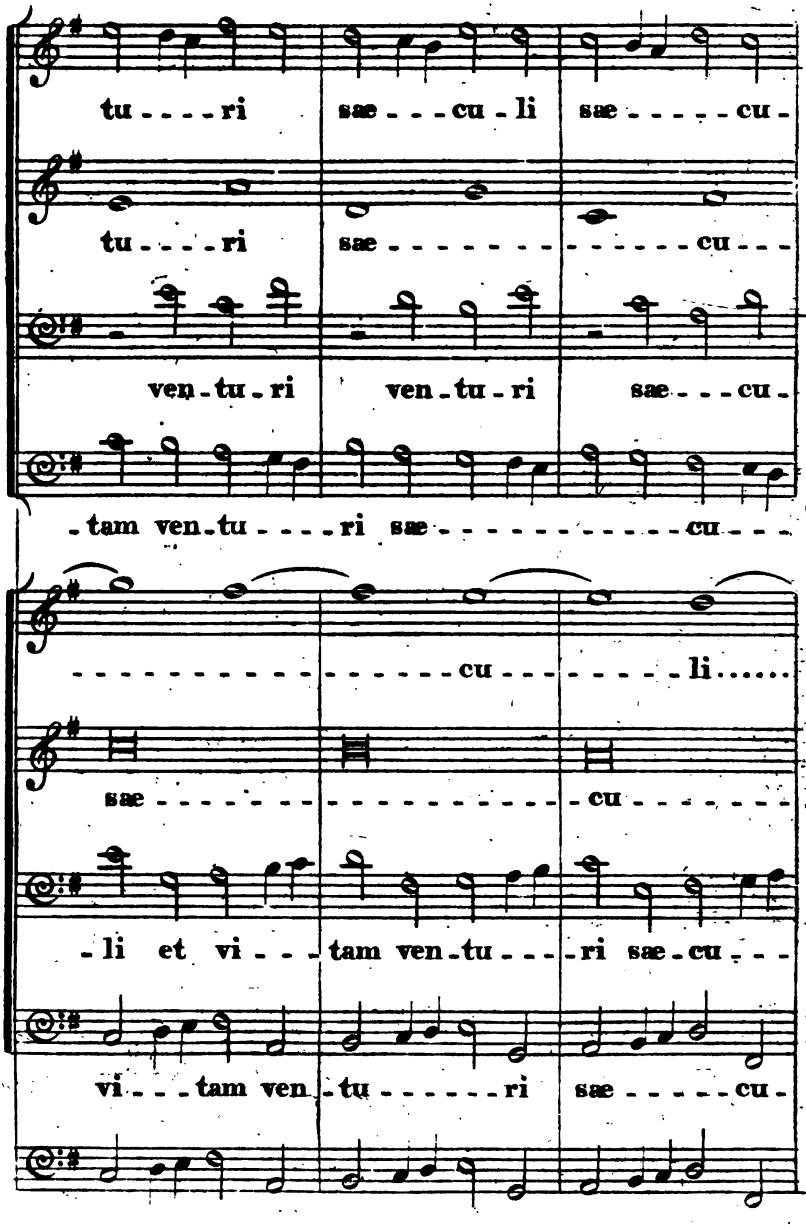
men
men
men
men
et vi - - - tam ven - tu - ri
Stretto still closer.
et vi - - - tam ven - tu - ri sæ - - -
a

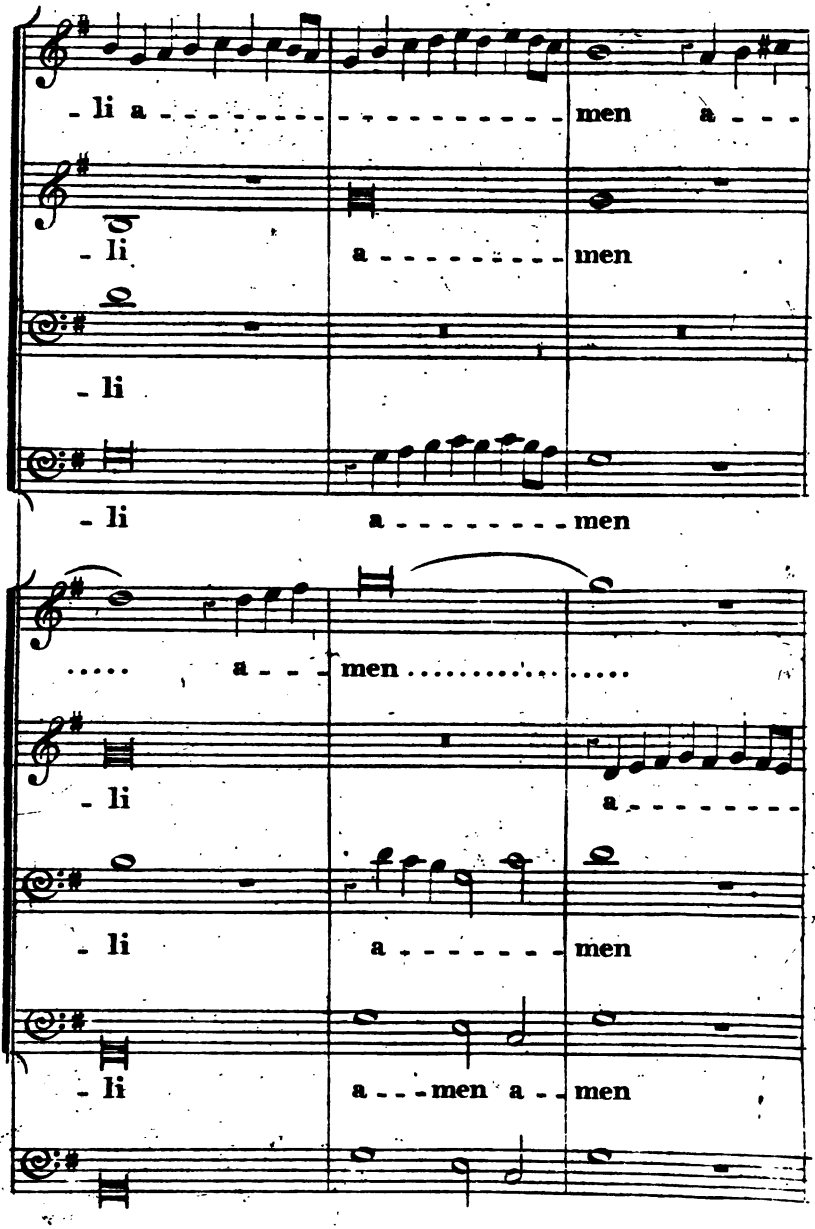
Idem.
et vi - - - tam ven - - tu - ri sae - - -
et vi - - - tam ven - tu - - ri sae - - - - - cu -
a - - - - men
sae - - cu - li a - - - - - - - - - - - - - - - - - -
- - - cu - - li a - - - - - - - - - - - - - - - - - -
- men et

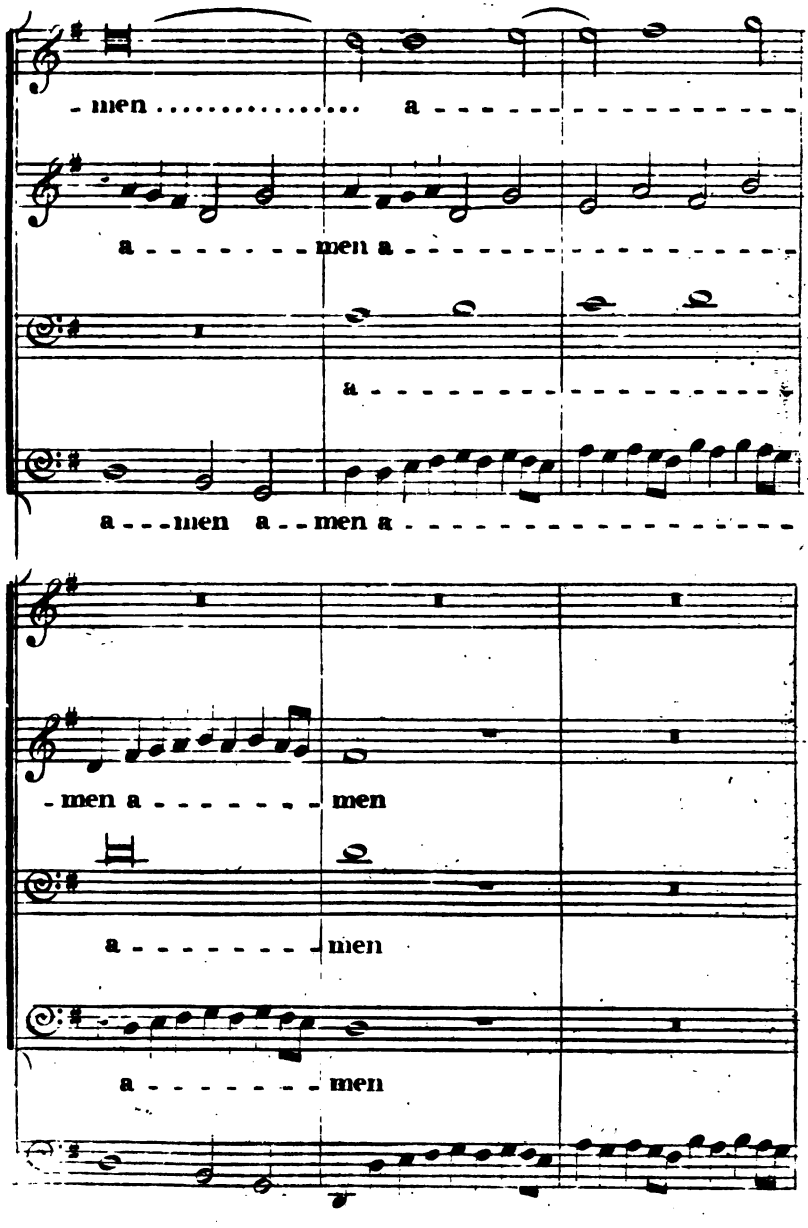
cu - li a - - - - men
li a - - - - men
et vi - - -
a - - - - men et
men a - - - - men
- - - men
vi - - - tam ven - tu - ri sae - - - - cu - li a -
et vi - - - - tam ven - tu - ri sae - - - cu - li

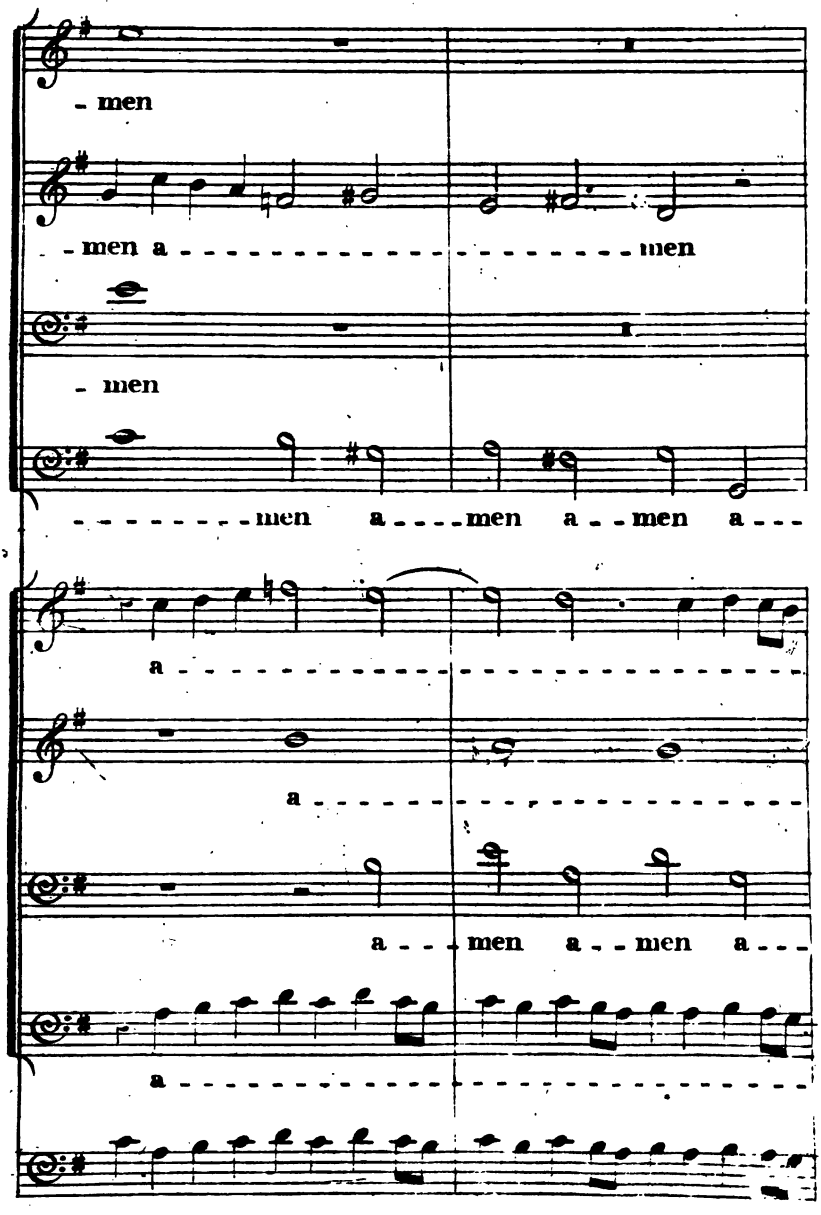
a - men
a - - - - - - - - - - - - - - - - - - - men et
-tam ven-tu--ri sæ - - - - - - cu - li a - - - - men
vi - - -tam ven--tu - ri sæ - cu - li a - - - men
et
et
- men et vi -
a - men a - - -

et ..... vi - - - - tam vi - tam ven -
..... vi - - - - tam ven - - - tu - - - - ri ven -
a - - - - - men a - - - - - men et vi - tam
a - - - men a - - - men vi -
..... vi - - - tam ven - - - tu - ri sæ .....
..... vi - - - tam ven - - - tu - - - - ri
- - - tam ven - - - tu - - - - ri sæ - - - cu -
- men a - - - men a - - - - - - men et

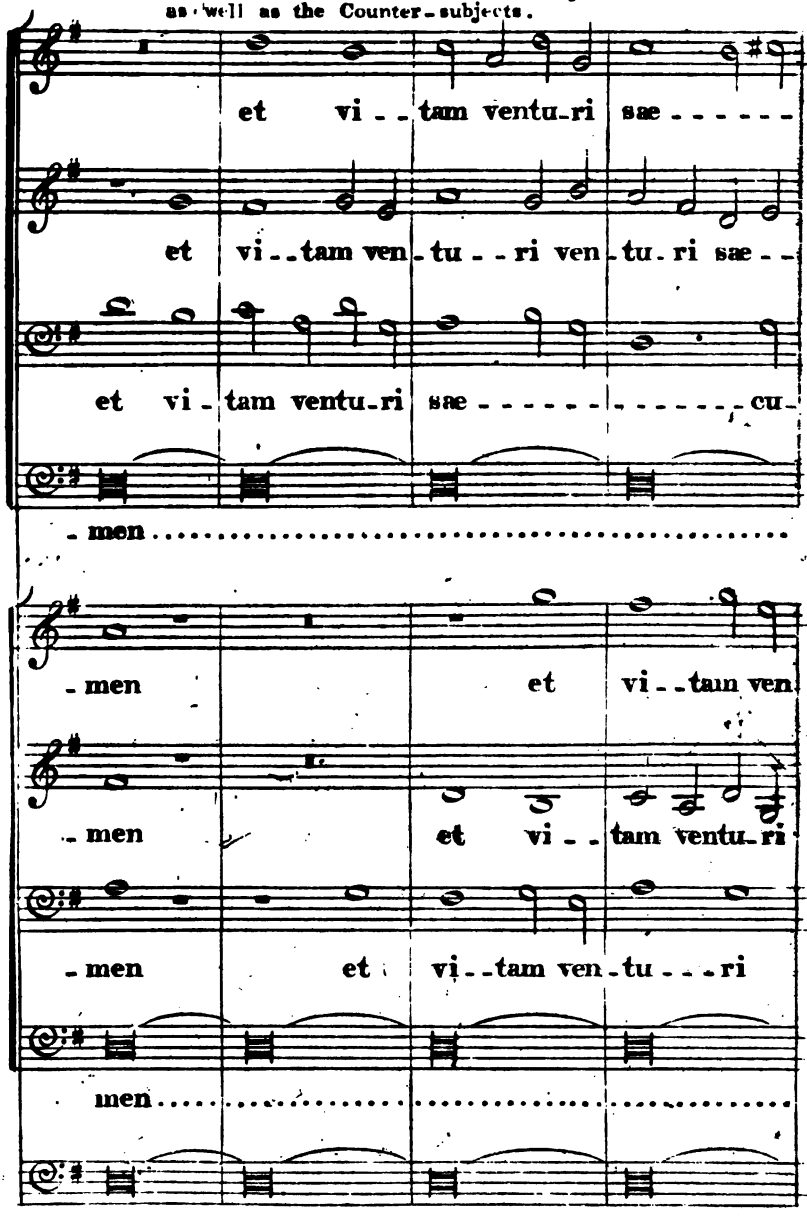

tu - - - - ri sæ - - - cu - li sæ - - - - - cu -
tu - - - - ri sæ - - - - - - - - - - - - cu - - -
ven - tu - ri ven - tu - ri sæ - - - cu -
- tam ven - tu - - - - ri sæ - - - - - - - - - - - - cu - - -
- cu - - - - - - - li.....
sæ - cu - - - - - - - -
- li et vi - - - tam ven - tu - - - - ri sæ - cu - - -
vi - - - tam ven - tu - - - - - - ri sæ - - - - - cu -


- li a - - - - - - - - - - - - - - men a - - -
- li a - - - - - - - - men
- li
- li a - - - - - - - - men
..... a - - - men .....
- li a - - - - - - - -
- li a - - - - - - - - men
- li a - - - men a - - men

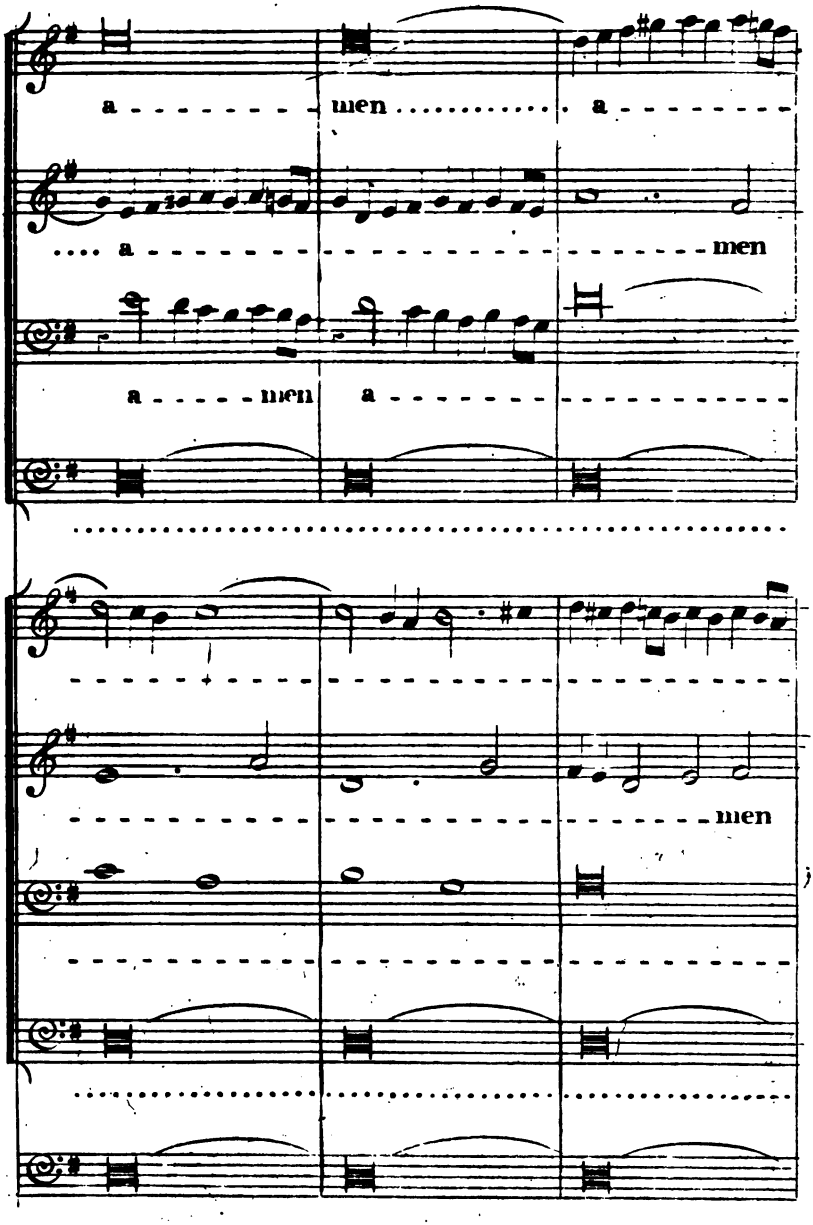

men a
a men a
a
a men a men a
men a men
a men
a men


- men
- men a - - - - - - - - men
- men
- - - - - - - - men a - - - - men a - - men a - - -
a -
a -
a - - - men a - - men a - - -
a -

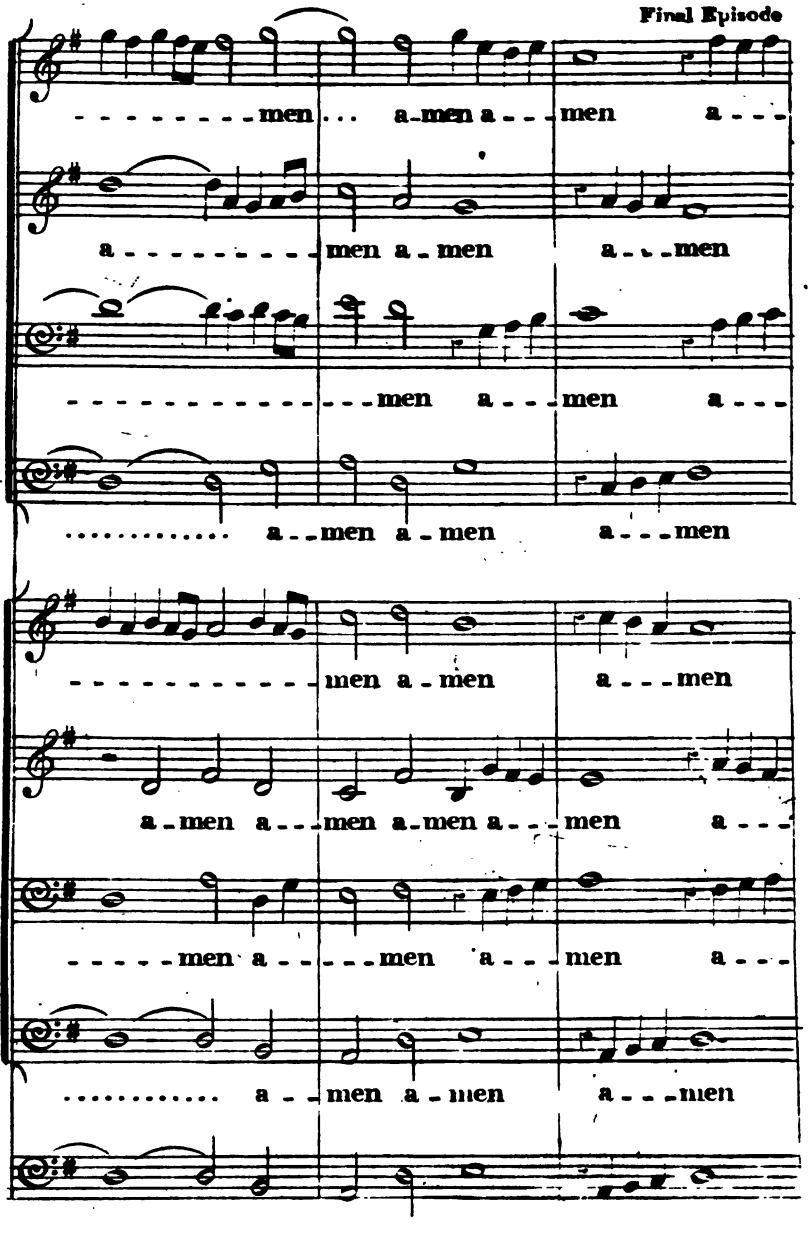
Pedal on which the closest Stretto of the Subject is introduced as well as the Counter-subjects.


et vi - - tam ventu-ri sæ - - - - - -
et vi - - tam ven - tu - - ri ven - tu - ri sæ - -
et vi - tam ventu-ri sæ - - - - - - - - - - - - cu-
- men
- men et vi - - tam ven
- men et vi - - tam ventu-ri
- men et vi - - tam ven - tu - - - ri
men

cu li a men a men
cu li a men
li a men a men a men a men
tu ri sæ cu li a men a
sæ cu li a men a
sæ cu li a men a men a
sæ cu li a men a men a

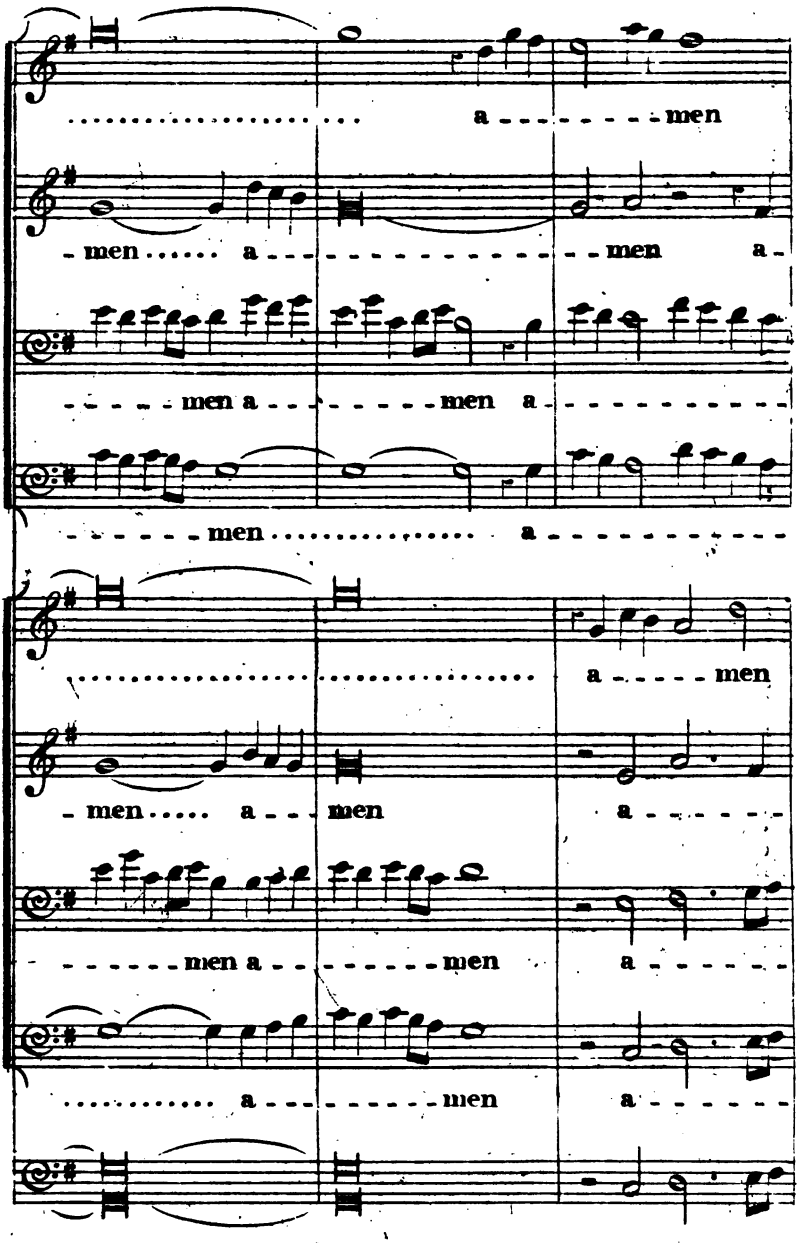

a men a
a men
a men a
men

Final Episode



introducing the conclusion of the Fugue.

- men a - - - men a - - - - - - - - men . . . .
a - - - men a - - - men a - - men a - - -
- men a - - - men a - - - men a - - -
a - - - men a - - - men a - - men a - - -
a - - - men a - - - men a - men a - men
- men a - - - men a - - - - - - men a - - -
- men a - - - men a - - - men . . . . a - - -
a - - - men a - - - men a - - - men . . . . .


a men
men a men a
men a men a
men a
a men
men a men a
men a men a
a men a

a
men a
a men a
men
a
men
a

Plagal cadence to finish.
- men amen a - men amen a - men a - - men.
- men amen a - men amen a - men a - - men.
- men amen a - men amen a - men a - - men.
- men amen a - men amen a - men a - - men.
- men amen a - men amen a - men a - - men.
- men amen a - men amen a - men a - - men.
- men amen a - men amen a - men a - - men.
- men amen a - men amen a - men a - - men.

STRICT FUGUE.

for 2 CHOIRS, by JOSEPH SARTI.

pa
1st. Counter - subject.
a
Tasto Solo.

2d Counter-subj.
- - - - tris in glo-ria De - - - - i patris a -
Answer to Subj.
Cum sancto spi-ri-tu in gloria De-i pa - - - - - -
Answer of
a - -

men a men a
tris
Part ad lib:
men
a
the Counter-subj.

Part ad libitum.
men a - - - - - - - - - - - - - - - -
Part ad libitum.
Answer to the 2d C.S.
a - - - - - - - - men in glo - ria
Subject.
Cum sanc - to spi - - ri - tu in
- - - men a - - - - - - - - - - - - - - - -

men
De - - - - - i patris a - - - men a - -
glo - ria De - i pa
1st Counter - subj.
a

Answer to the Subject.
Cum sancto spi_ritu in gloria De_i
in glo_ria De_i patris a
men a
tris in glo_ria De i
men a
Part ad libitum imitating a portion of the
men a

pa tris
men
men in glo-ria De-i pa
patris a men a men a
Answer to 1st C.S.
a men
men a men a men
melody proposed by the Counter-tenor.
men a men a
men a

Portion of the 1st Counter-subj.
a - - - - - - men
Subject.
Cum sancto spi - ri - tu in glo - ria
Imitation of the
- - - - - - - - tris
a - - - - - -
- - - - - - - - men
a - - - -
Portion of a close imitation of the Answer.
Cum sanc - - to
Answer curtailed.
- - - - - - men
Cum sancto spi - - ri -
- - - - - - men
Cum sanc - to

Idem.
a
De - i pa
above portion of the Counter-subj.
men
men
Part ad libitum imitating a portion of the Subject.
spi - - - - - ri - - tu in glo - - - - - ri - a
Answer of the Subj.
Cum sancto spi - - ri - tu in
- - tu in glo - - ri - - a De - - i pa - tris a - -
spi - ri - tu in glo - ria De - - i pa - - - tris

men
tris a men a
a men a men a
1st Counter-subj.
a
De i pa tris a
glo-ria De-i pa
men a
a men

Episode formed by an imitation of the Counter-subj. modulating in

order to return to the principal Key on which the Answer
to the Subject re-appears in the dominant.
men
a - - - men
men
a - - - - - - - - - - men
- - - men
Portion of the I.st C.S.
a - - - - - -
Answer in the dominant
Cum sanc-to

Portion of the 2d C.S.
in glo_ri_a
Portion of the 1st C.S.
a
Part ad libitum.
De_i pa___tris a___
a_____men
Answer in the Octave of the dominant more complete.
Cum sanc_to spi_ri_tu in
men
but curtailed.
spi__ri_tu in glo_ria De__i pa___tris
Portion of the 2d C.S.
in glo_ri_a De_____i patris a__

De - - - i patris
- - - - - - - - - - - - - - men
- - - - - - - - - - - - men
a - - - - men
glo-ria De-i pa -
Imitation of the 1st Subj.
a - - men
1st Counter-subject.
a
a -
- - - - men
a - - - - -

Parts ad lib:
a - men a - men
a - men a - men
a - men a - men
a - men a - men
Episode similar to the preceding which after modulating stops on the dominant.
- tris a - - -

Episode in which is introduced the Answer to the Subject and the

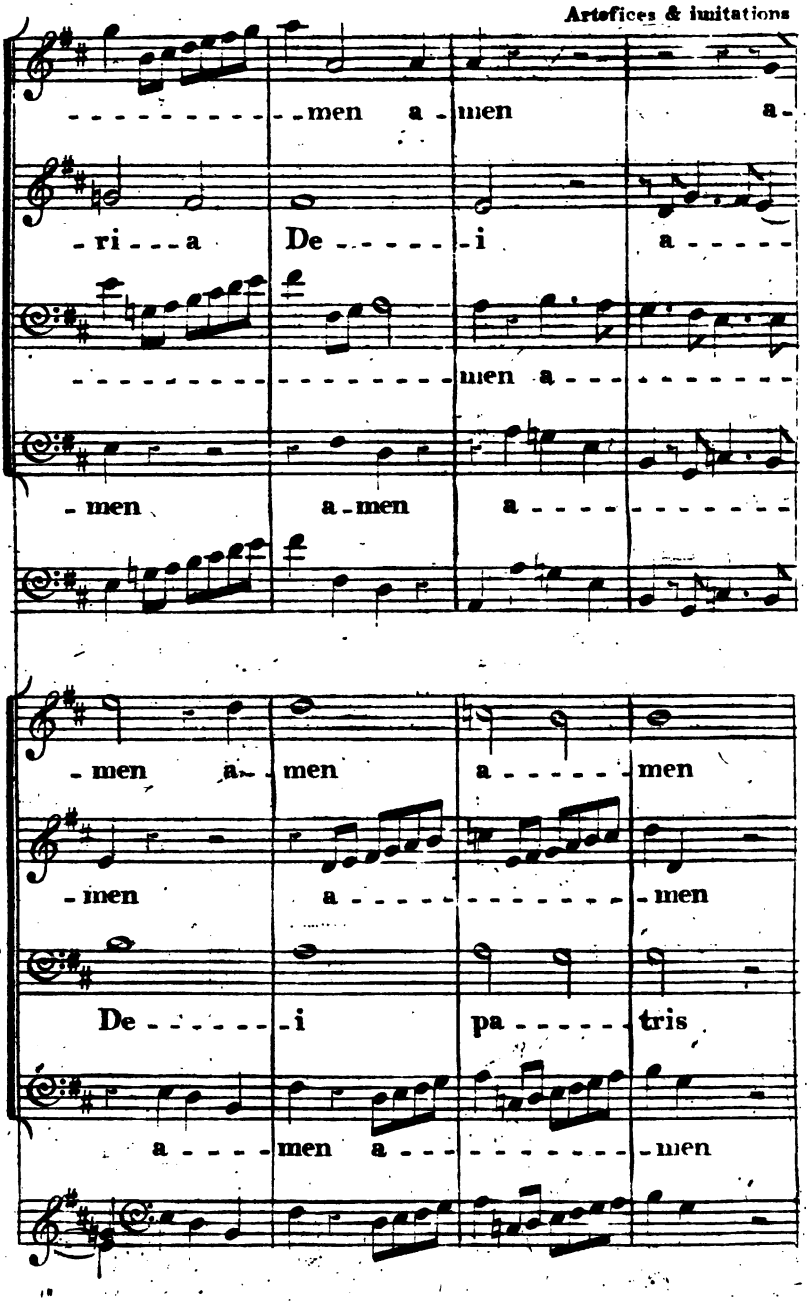
repercussion of the latter closer to the Answer.

Episode answering the other by an imitation in the unison.

-tris a
a
a men
-tris De-i patris De-i
-tris in glo ria De-
De-i pa-tris a
De-i pa-tris a-men a
patris De-i patris De-i patris a-

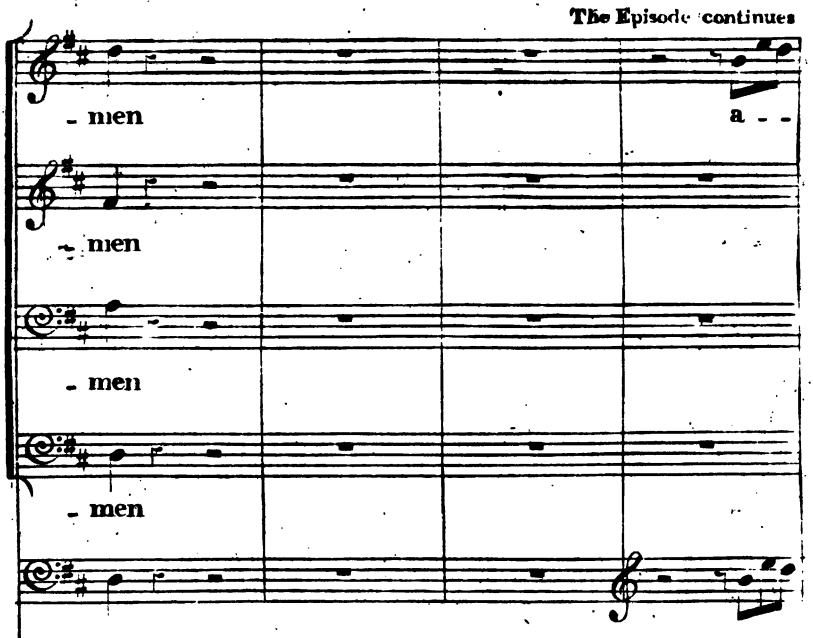
men a
men a
Cum sancto spi-ritu in glo-ria De-i
patris a-men a-men a-men a-
-i De-i patris a-men a-men
men a-men a-men
men a-men a-men
-men De-i patris a-men a-men

Imitation in contrary motion.
- men
a - - - - - -
- men
in
glo - - - - - - - - - - - - - - - -
pa - - - - - - - - - tris
a - - - -
- men
a - - - - - - men
a - -
The episode goes on introducing a portion of the Counter-subj. in contrary motion.
a - - - - - - - - - - - - - - -


men a men a
ri a De i a
men a
men a men a
men a men a men
a men
De i pa tris
a men a men

by augmentation of the first Counter-subj. modulating to the sub-dominant and then returning to the principal Key.

The Episode continues



Imitation of the preceding contrivance, stopping on the dominant.

by a portion of the 1st Counte-subj. imitated and drawn closer; after modulating this episode closes in F♯ minor.

men a men
a men
men
men a men
men a men
men a men
men a men
men a men

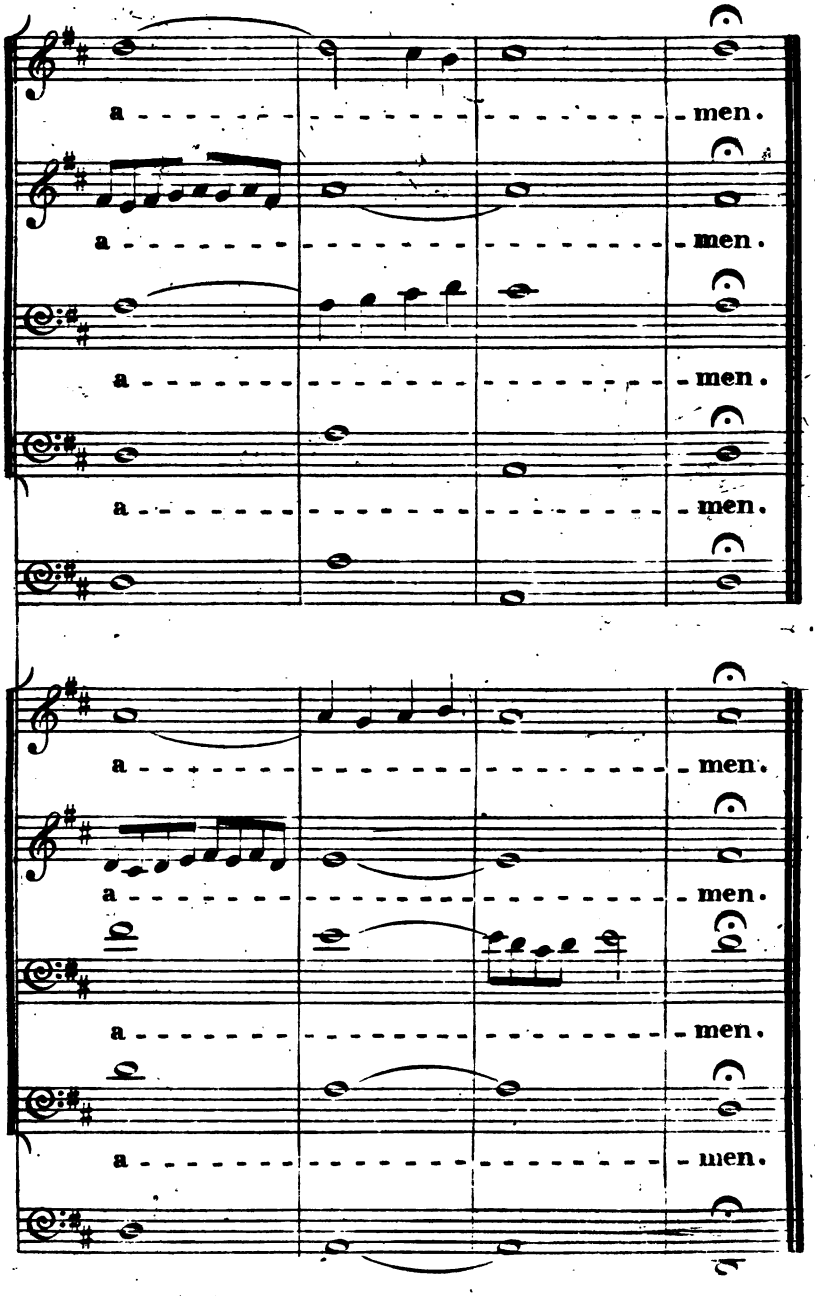
Stretto.
Cum sancto
Cum sancto spi_ri_tu in
Cum
Cum
Portion of the 1st Counter-subj.
a
a

spi-ri-tu in glo-ria De-i pa----tris a------
glo-ria De-i patris cum sancto spi-ri-tu in gloria
sancto spi-ri-tu in glo-ria De----i pa------
sancto spi-ri-tu in glo-ria De-i patris a------
Imitation of this inversion.
-men Cum sancto spi-ri-tu in glo-ria
----------men Cum sancto spi-ri-tu in
a----------men
Subject nearly inverted.
Cum sancto spi-ri-tu in gloria De-i

De_i pa___tris a_____men a_____
tris a
Pedal.
De_i pa_____tris a
glo_ria De_i pa__tris a
a_____men a
Pedal.
pa__tris a

men
men
men
men
men
men
men
men

Conclusion.
a - men a - men
a - men a - men
a - men a - men
a - men a - men
a - men a - - men
a - men a - - men
a - men a - - men
a - men a - - men


a
men.
a
men.
a
men.
a
men.
a
men.
a
men.
a
men.
a
men.

APPENDIX.

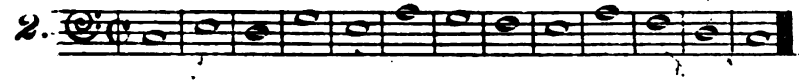
CANTI FIRMI, or SUBJECTS,

to serve for LESSONS *in Strict Counterpoint.*

In C.

1.

2.



3.

4.

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6.

7.

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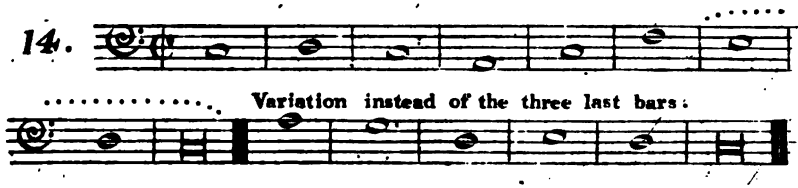
9.
10.
11.
12.

13.

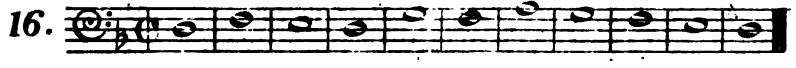
14.



15.

In D.

16.



17.

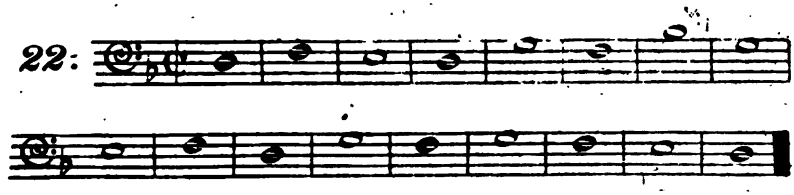
18.

19.

20.

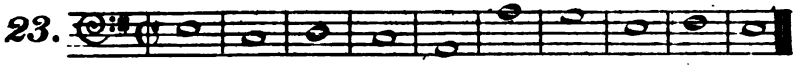
21.

22.



In E.

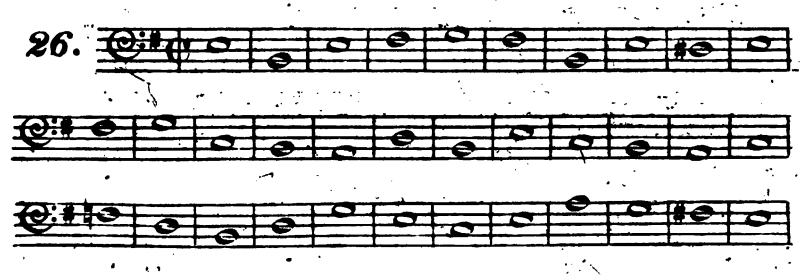
23.



24.

25.

26.



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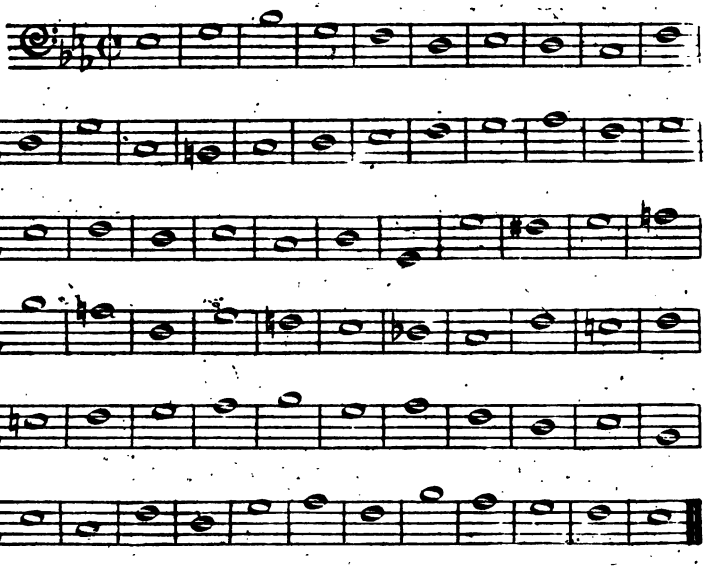
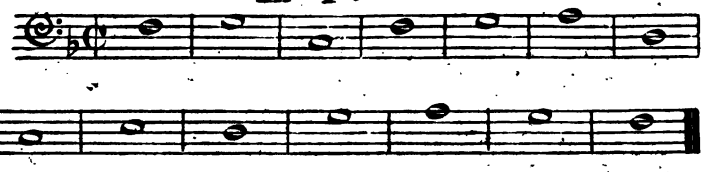


In F.

28.



29.

30.

31.

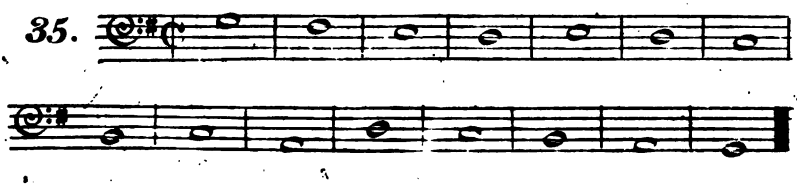
32.

33.

In G.

34.

35.



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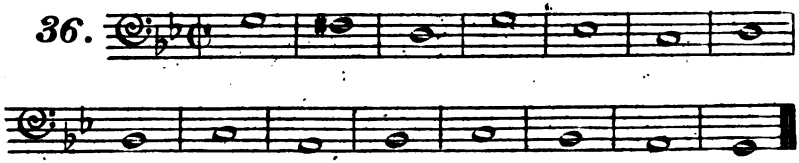


37.

38.

39.

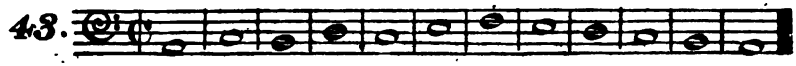
40.

41.

In A.

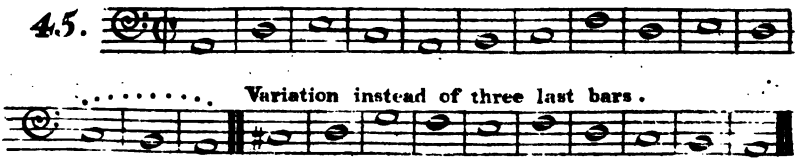
42.

43.



44.

45.



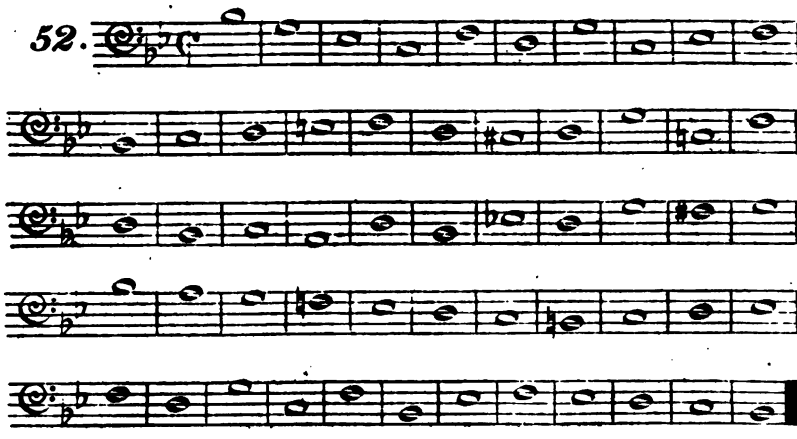
46.
47.
48.
49.

In B.

50.

51.

52.



53.

BASSES for Counterpoint in 8 Parts, and for TWO CHOIRS.

3.
4.

5.
6.

7.
8.

9.
10.

11.
12.
Fine.

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